

The
HARRY W. BASS, JR.

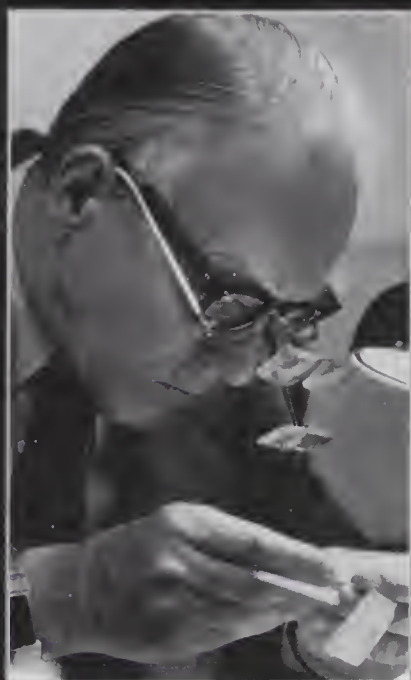
Collection
— PART I —



May 7-9, 1999
New York City

AUCTIONS BY BOWERS AND MERENA, INC.

The
HARRY W. BASS, JR.



Collection
—PART I—



May 7-9, 1999
New York City

AUCTIONS BY BOWERS AND MERENA, INC.

PRICES REALIZED

The
HARRY W.
BASS, JR.
Collection
—PART I—

May 7-9, 1999 — New York City

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
1	14950.00	46	1610.00	91	17250.00	136	5290.00	181	805.00	226	1955.00	273	10350.00	1023	1495.00
2	33350.00	47	546.25	92	18400.00	137	977.50	182	1610.00	227	18400.00	274	2185.00	1024	2185.00
3	2185.00	48	143.75	93	48300.00	138	517.50	183	2530.00	228	517.50	275	632.50	1025	9775.00
4	7130.00	49	488.75	94	6900.00	139	6210.00	184	1092.50	229	3680.00	276	10350.00	1026	2530.00
5	6670.00	50	230.00	95	5290.00	140	3450.00	185	3910.00	230	18400.00	277	7475.00	1027	2070.00
6	6900.00	51	2530.00	96	6325.00	141	10350.00	186	9775.00	231	21850.00	278	11500.00	1028	1495.00
7	7590.00	52	920.00	97	9200.00	142	1610.00	187	287.50	232	2415.00	279	575.00	1029	1840.00
8	27600.00	53	747.50	98	18400.00	143	1150.00	188	517.50	235	109250.00	280	431.25	1030	862.50
9	5060.00	54	1897.50	99	21850.00	144	920.00	189	2415.00	236	1610.00	281	431.25	1031	1610.00
10	28750.00	55	977.50	100	43700.00	145	1092.50	190	1725.00	237	1380.00	282	431.25	1032	3220.00
11	2185.00	56	2185.00	101	8050.00	146	1265.00	191	1495.00	238	2300.00	283	276.00	1033	2760.00
12	3795.00	57	862.50	102	16100.00	147	920.00	192	3105.00	239	862.50	284	276.00	1034	3450.00
13	10350.00	58	1380.00	103	23000.00	148	2875.00	193	920.00	240	402.50	285	517.50	1035	2875.00
14	86250.00	59	1380.00	104	69000.00	149	1840.00	194	1265.00	241	4140.00	286	287.50	1036	4600.00
15	46000.00	60	1035.00	105	34500.00	150	1380.00	195	19550.00	242	546.25	287	230.00	1037	1092.50
16	12650.00	61	1150.00	106	9775.00	151	1840.00	196	1610.00	243	2645.00	288	253.00	1038	1092.50
17	41400.00	62	1265.00	107	86250.00	152	3680.00	197	1265.00	244	6325.00	289	327.75	1039	1610.00
18	2300.00	63	575.00	108	20700.00	153	2990.00	198	6900.00	245	36800.00	290	977.50	1040	2645.00
19	23000.00	64	1610.00	109	109250.00	154	9200.00	199	43700.00	246	1092.50	291	345.00	1041	2300.00
20	36800.00	65	862.50	110	97750.00	155	1092.50	200	7187.50	247	253.00	292	603.75	1042	1092.50
21	55200.00	66	920.00	111	230000.00	156	1265.00	201	5750.00	248	7475.00	293	517.50	1043	3105.00
22	862.50	67	172.50	112	3220.00	157	4025.00	202	3220.00	249	6900.00	294	2415.00	1044	3450.00
23	460.00	68	2300.00	113	747.50	158	41400.00	203	5750.00	250	862.50	295	6900.00	1045	5750.00
24	862.50	69	8050.00	114	1840.00	159	7762.50	204	546.25	251	6900.00	1001	2070.00	1046	5290.00
25	2070.00	70	7475.00	115	977.50	160	2875.00	205	24150.00	252	8625.00	1002	2300.00	1047	1725.00
26	1840.00	71	2300.00	116	345.00	161	10350.00	206	55200.00	253	7475.00	1003	2185.00	1048	3910.00
27	1150.00	72	2300.00	117	862.50	162	13800.00	207	9200.00	254	2185.00	1004	1380.00	1049	1955.00
28	1150.00	73	1610.00	118	1035.00	163	14950.00	208	9200.00	255	8625.00	1005	2875.00	1050	1495.00
29	920.00	74	2185.00	119	4830.00	164	4715.00	209	862.50	256	4600.00	1006	2875.00	1051	3680.00
30	1955.00	75	977.50	120	1150.00	165	25300.00	210	1265.00	257	9200.00	1007	2875.00	1052	2645.00
31	2415.00	76	4370.00	121	258.75	166	16100.00	211	4025.00	258	14950.00	1008	1610.00	1053	1955.00
32	747.50	77	2990.00	122	1955.00	167	1725.00	212	3450.00	259	5750.00	1009	1955.00	1054	3680.00
33	1265.00	78	6325.00	123	1495.00	168	862.50	213	373.75	260	7475.00	1010	1840.00	1055	3450.00
34	632.50	79	3910.00	124	431.25	169	4600.00	214	920.00	261	7475.00	1011	1840.00	1056	2185.00
35	862.50	80	14950.00	125	2185.00	170	2875.00	215	258.75	262	14950.00	1012	1955.00	1057	2300.00
36	1610.00	81	5060.00	126	575.00	171	3450.00	216	488.75	263	8050.00	1013	805.00	1058	1495.00
37	977.50	82	6900.00	127	460.00	172	3220.00	217	2645.00	264	7475.00	1014	1725.00	1059	1840.00
38	2760.00	83	805.00	128	690.00	173	3335.00	218	9200.00	265	402.50	1015	920.00	1060	2990.00
39	1150.00	84	1610.00	129	546.25	174	1610.00	219	805.00	266	6325.00	1016	1840.00	1061	3450.00
40	4140.00	85	2070.00	130	402.50	175	4140.00	220	9200.00	267	345.00	1017	1725.00	1062	2415.00
41	1380.00	86	747.50	131	258.75	176	3450.00	221	2760.00	268	862.50	1018	3450.00	1063	3680.00
42	1840.00	87	16100.00	132	253.00	177	9200.00	222	316.25	269	62100.00	1019	2070.00	1064	2990.00
43	1610.00	88	74750.00	133	3910.00	178	161000.00	223	805.00	270	8625.00	1020	2300.00	1065	2415.00
44	431.25	89	25300.00	134	1840.00	179	138000.00	224	1092.50	271	6900.00	1021	1955.00	1066	2070.00
45	747.50	90	5750.00	135	3450.00	180	258.75	225	3680.00	272	23000.00	1022	1265.00	1067	2760.00

Prices realized include the buyer's fee—Lots omitted represent unsold lots known to us as of the sale date.

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
1158	14950.00	1239	14950.00	1320	2415.00	1401	5750.00	2074	32200.00	2155	1725.00	2236	368.00	2562	437.00	2643	299.00	2724	138.00
1159	4370.00	1240	17250.00	1321	4370.00	1402	5175.00	2075	13225.00	2156	368.00	2237	218.50	2563	437.00	2644	529.00	2725	1035.00
1160	1092.50	1241	6325.00	1322	2875.00	1403	17250.00	2076	4830.00	2157	690.00	2238	253.00	2564	632.50	2645	345.00	2726	253.00
1161	2530.00	1242	13800.00	1323	6325.00	1404	6325.00	2077	632.50	2158	126.50	2239	632.50	2565	2530.00	2646	920.00	2727	207.00
1162	1495.00	1243	10350.00	1324	16100.00	1405	10925.00	2078	2990.00	2159	115.00	2240	230.00	2566	805.00	2647	276.00	2728	299.00
1163	2875.00	1244	8625.00	1325	21850.00	1406	5750.00	2079	2415.00	2160	138.00	2241	920.00	2567	391.00	2648	218.50	2729	1265.00
1164	1840.00	1245	3737.50	1326	5290.00	1407	6900.00	2080	4600.00	2161	57.50	2242	322.00	2568	747.50	2649	488.75	2730	1552.50
1165	2070.00	1246	27600.00	1327	3450.00	1408	9660.00	2081	632.50	2162	34.50	2243	345.00	2569	747.50	2650	517.50	2731	2185.00
1166	1092.50	1247	2875.00	1328	6900.00	1409	5290.00	2082	27600.00	2163	402.50	2244	575.00	2570	2875.00	2651	207.00	2732	977.50
1167	1725.00	1248	4140.00	1329	5750.00	1410	5290.00	2083	747.50	2164	17.25	2245	862.50	2571	1506.50	2652	316.25	2733	805.00
1168	4140.00	1249	4370.00	1330	10350.00	1411	8625.00	2084	19550.00	2165	345.00	2246	115.00	2572	207.00	2653	218.50	2734	184.00
1169	1782.50	1250	14950.00	1331	7475.00	1412	9775.00	2085	575.00	2166	69.00	2247	46.00	2573	299.00	2654	161.00	2735	529.00
1170	1552.50	1251	6900.00	1332	3680.00	1413	14950.00	2086	172.50	2167	57.50	2248	138.00	2574	218.50	2655	149.50	2736	368.00
1171	1437.50	1252	5060.00	1333	3450.00	1414	4830.00	2087	103.50	2168	460.00	2249	69.00	2575	126.50	2656	483.00	2737	195.50
1172	862.50	1253	6325.00	1334	8050.00	2001	2530.00	2088	517.50	2169	287.50	2250	92.00	2576	149.50	2657	218.50	2738	1610.00
1173	2875.00	1254	17825.00	1335	2875.00	2002	14950.00	2089	316.25	2170	506.00	2251	184.00	2577	8625.00	2658	207.00	2739	195.50
1174	2875.00	1255	8625.00	1336	3680.00	2003	747.50	2090	172.50	2171	345.00	2252	1035.00	2578	368.00	2659	149.50	2740	9775.00
1175	3450.00	1256	8625.00	1337	3680.00	2004	2070.00	2091	138.00	2172	69.00	2253	529.00	2579	391.00	2660	138.00	2741	1035.00
1176	2875.00	1257	14375.00	1338	3335.00	2005	1840.00	2092	402.50	2173	1725.00	2254	598.00	2580	460.00	2661	230.00	2742	253.00
1177	2760.00	1258	6210.00	1339	5750.00	2006	488.75	2093	8625.00	2174	149.50	2255	184.00	2581	299.00	2662	3105.00	2743	391.00
1178	1955.00	1259	8625.00	1340	4370.00	2007	6900.00	2094	6325.00	2175	57.50	2501	253.00	2582	299.00	2663	212.75	2744	1495.00
1179	2875.00	1260	14950.00	1341	3450.00	2008	2530.00	2095	4600.00	2176	3910.00	2502	575.00	2583	299.00	2664	253.00	2745	1322.50
1180	2875.00	1261	4600.00	1342	3910.00	2009	431.25	2096	184.00	2177	172.50	2503	253.00	2584	276.00	2665	230.00	2746	1782.50
1181	2530.00	1262	8050.00	1343	3910.00	2010	1955.00	2097	172.50	2178	10350.00	2504	276.00	2585	1380.00	2666	207.00	2747	184.00
1182	1610.00	1263	4140.00	1344	4140.00	2011	747.50	2098	195.50	2179	460.00	2505	264.50	2586	276.00	2667	276.00	2748	460.00
1183	3220.00	1264	16100.00	1345	5290.00	2012	690.00	2099	345.00	2180	402.50	2506	414.00	2587	460.00	2668	230.00	2749	483.00
1184	1725.00	1265	6325.00	1346	5520.00	2013	2300.00	2100	184.00	2181	322.00	2507	264.50	2588	437.00	2669	1380.00	2750	448.50
1185	3335.00	1266	16100.00	1347	6325.00	2014	14375.00	2101	460.00	2182	138.00	2508	276.00	2589	414.00	2670	172.50	2751	460.00
1186	4140.00	1267	29900.00	1348	39100.00	2015	20700.00	2102	632.50	2183	690.00	2509	2415.00	2590	172.50	2671	230.00	2752	448.50
1187	8050.00	1268	8337.50	1349	13800.00	2016	4140.00	2103	126.50	2184	149.50	2510	546.25	2591	287.50	2672	276.00	2753	345.00
1188	1840.00	1269	8050.00	1350	4370.00	2017	690.00	2104	529.00	2185	92.00	2511	460.00	2592	184.00	2673	253.00	2754	805.00
1189	1610.00	1270	10350.00	1351	3680.00	2018	1955.00	2105	345.00	2186	172.50	2512	253.00	2593	1150.00	2674	230.00	2755	1840.00
1190	2185.00	1271	10350.00	1352	2875.00	2019	4370.00	2106	3105.00	2187	2300.00	2513	345.00	2594	546.25	2675	195.50	2756	891.25
1191	2185.00	1272	19550.00	1353	4255.00	2020	3450.00	2107	195.50	2188	46.00	2514	437.00	2595	483.00	2676	276.00	2757	276.00
1192	2185.00	1273	11500.00	1354	6900.00	2021	241500.00	2108	4370.00	2189	747.50	2515	316.25	2596	1725.00	2677	431.25	2758	747.50
1193	2415.00	1274	11500.00	1355	4600.00	2022	16100.00	2109	483.00	2190	322.00	2516	299.00	2597	207.00	2678	345.00	2759	1035.00
1194	5290.00	1275	16100.00	1356	3220.00	2023	13800.00	2110	149.50	2191	690.00	2517	276.00	2598	161.00	2679	172.50	2760	1035.00
1195	4600.00	1276	9200.00	1357	2875.00	2024	2530.00	2111	184.00	2192	3162.50	2518	253.00	2599	149.50	2680	920.00	2761	161.00
1196	2415.00	1277	13800.00	1358	4600.00	2025	2300.00	2112	253.00	2193	57.50	2519	1150.00	2600	1840.00	2681	195.50	2762	552.00
1197	1725.00	1278	20700.00	1359	4830.00	2026	2012.50	2113	264.50	2194	4370.00	2520	460.00	2601	1150.00	2682	172.50	2763	690.00
1198	1782.50	1279	13800.00	1360	6325.00	2027	1840.00	2114	92.00	2195	977.50	2521	575.00	2602	195.50	2683	690.00	2764	805.00
1199	2242.50	1280	2530.00	1361	4830.00	2028	2300.00	2115	80.50	2196	368.00	2522	632.50	2603	546.25	2684	1495.00	2765	805.00
1200	2645.00	1281	6555.00	1362	5750.00	2029	2185.00	2116	149.50	2197	690.00	2523	1035.00	2604	230.00	2685	391.00	2766	690.00
1201	5750.00	1282	4025.00	1363	4945.00	2030	2185.00	2117	69.00	2198	184.00	2524	977.50	2605	920.00	2686	862.50	2767	690.00
1202	1092.50	1283	5520.00	1364	4370.00	2031	2415.00	2118	345.00	2199	253.00	2525	632.50	2606	575.00	2687	575.00	2768	632.50
1203	7475.00	1284	3220.00	1365	3795.00	2032	2070.00	2119	115.00	2200	1150.00	2526	632.50	2607	253.00	2688	195.50	2769	747.50
1204	2070.00	1285	2530.00	1366	2875.00	2033	2185.00	2120	57.50	2201	126.50	2527	460.00	2608	253.00	2689	218.50	2770	1035.00
1205	2645.00	1286	25300.00	1367	5750.00	2034	3335.00	2121	552.00	2202	92.00	2528	345.00	2609	1150.00	2690	690.00	2771	230.00
1206	2760.00	1287	29900.00	1368	4945.00	2035	2760.00	2122	115.00	2203	9775.00	2529	1092.50	2610	253.00	2691	322.00	2772	575.00
1207	4485.00	1288	7475.00	1369	4600.00	2036	2645.00	2123	103.50	2204	552.00	2530	276.00	2611	161.00	2692	4715.00	2773	2415.00
1208	1725.00	1289	32200.00	1370	5750.00	2037	4140.00	2124	103.50	2205	517.50	2531	690.00	2612	253.00	2693	3450.00	2774	161.00
1209	2990.00	1290	12650.00	1371	3910.00	2038	1794.00	2125	368.00	2206	86.25	2532	287.50	2613	1955.00	2694	138.00	2775	1380.00
1210	2530.00	1291	6325.00	1372	5290.00	2039	690.00	2126	69.00	2207	195.50	2533	287.50	2614	161.00	2695	230.00	2776	488.75
1211	4140.00	1292	14950.00	1373	9775.00	2040	948.75	2127	69.00	2208	57.50	2534	195.50	2615	287.50	2696	690.00	2777	1265.00
1212	6325.00	1293	5750.00	1374	4600.00	2041	718.75	2128	149.50	2209	74.75	2535	833.75	2616	230.00	2697	977.50	2778	747.50
1213	2990.00	1294	12650.00	1375	4715.00	2042	460.00	2129	253.00	2210	172.50	2536	253.00	2617	218.50	2698	276.00	2779	276.00
1214	8625.00	1295	9200.00	1376	6612.50	2043	218.50	2130	437.00	2211	138.00	2537	414.00	2618	632.50	2699	276.00	2780	632.50
1215	5520.00	1296	8625.00	1377	4370.00	2044	9775.00	2131	391.00	2212	207.00	2538	212.75	2619	437.00	2700	172.50	2781	483.00
1216	5060.00	1297	7																

The
HARRY W. BASS, JR.
Collection - Part I



Auctions by Bowers and Merena, Inc.

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About the Cover:

A selection of beautiful items from the Bass Collection.

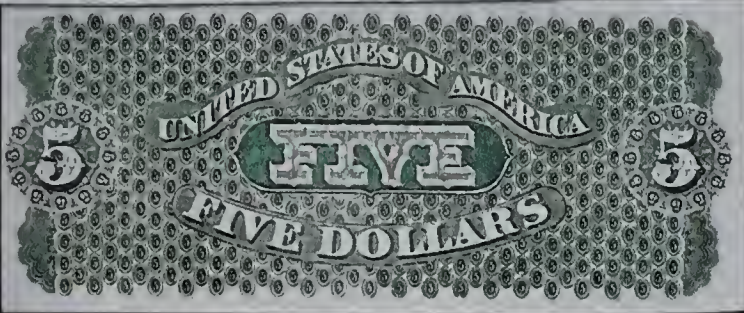
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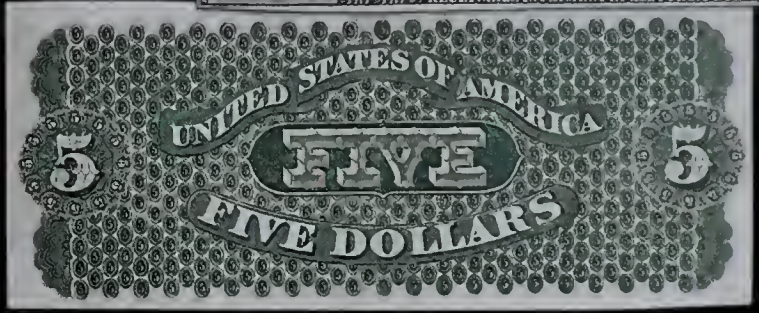
COLOR PLATE I



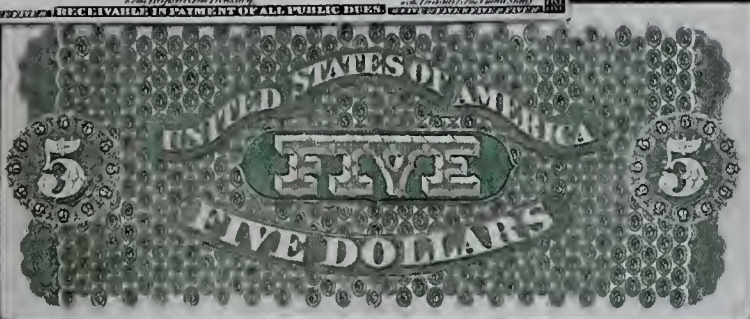
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2



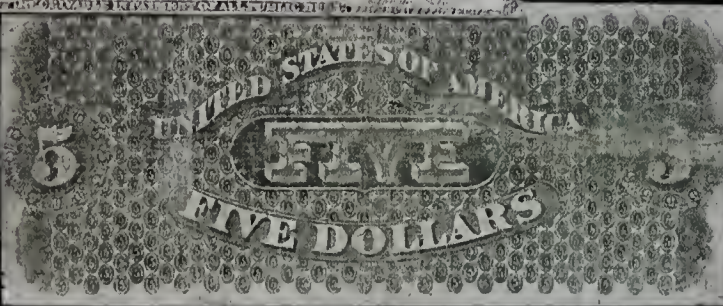
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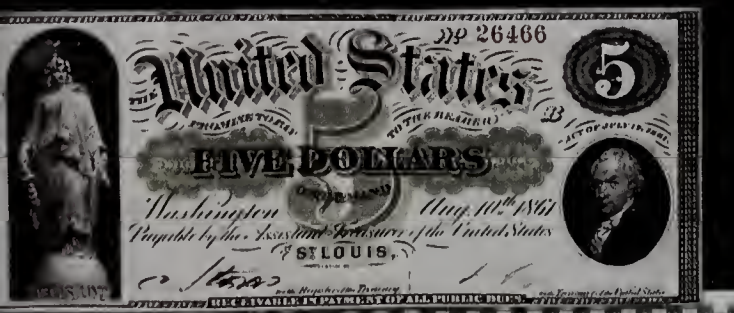
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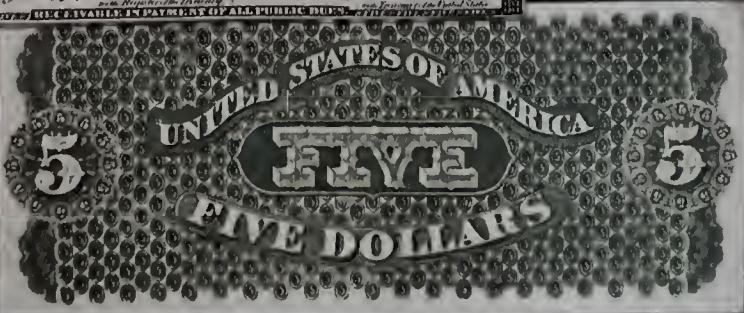
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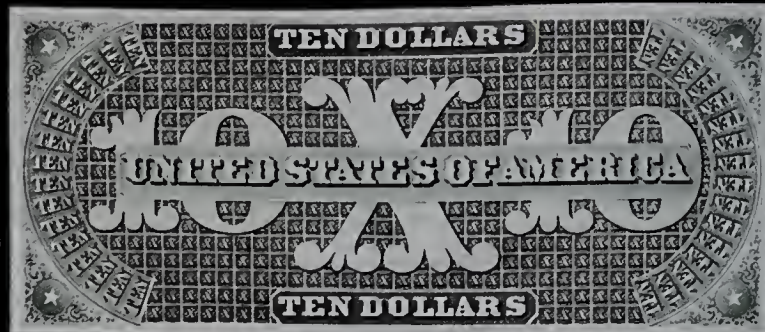
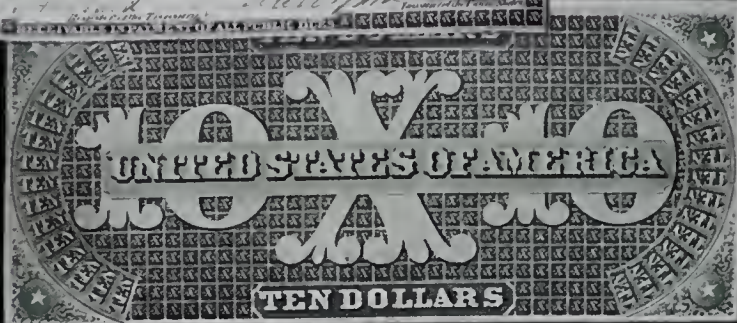
9



COLOR PLATE II



10



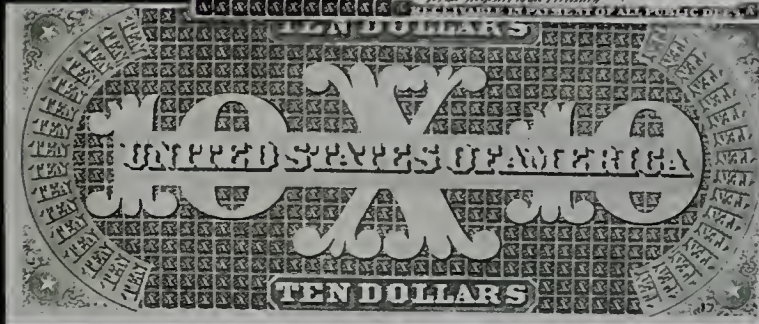
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12



13



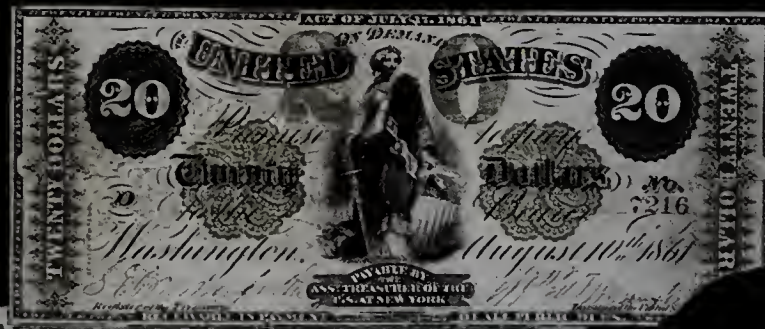
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15



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18



20



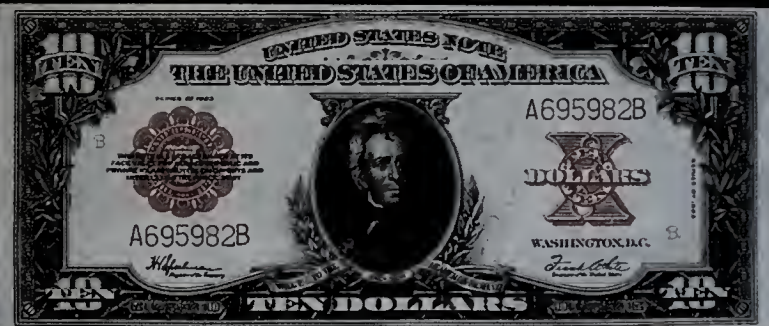
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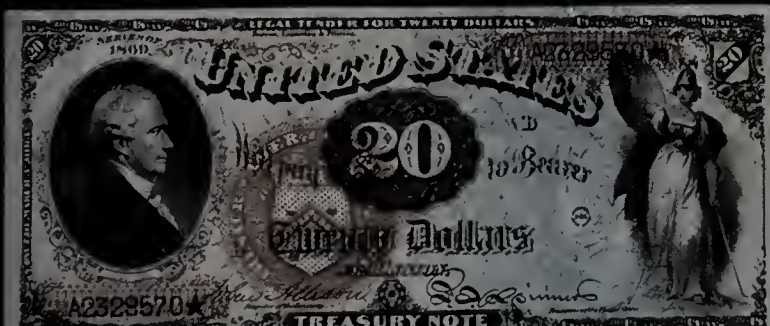
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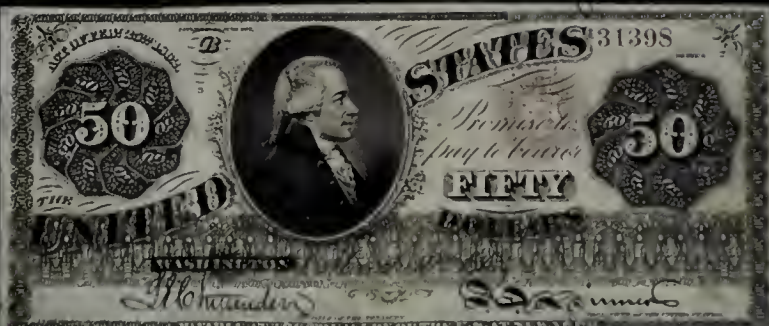
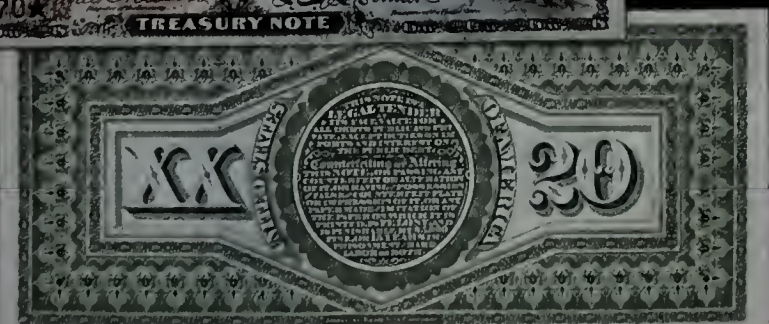
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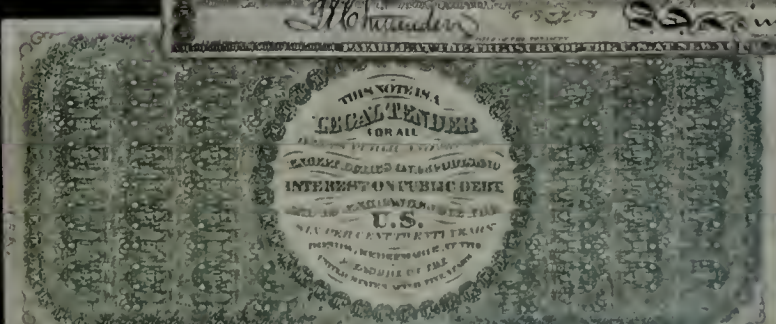
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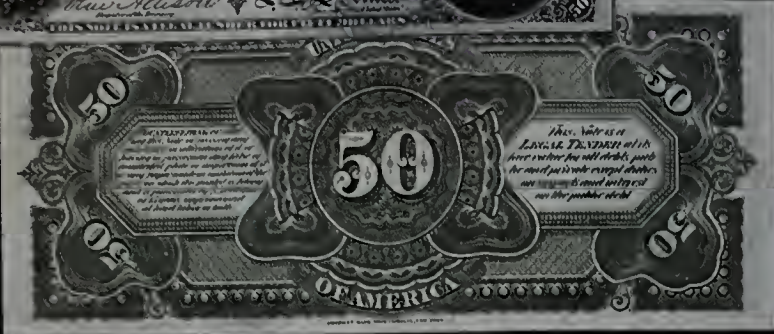
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COLOR PLATE IV



88



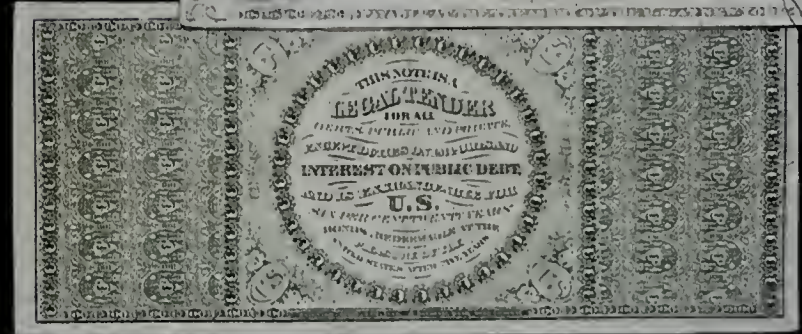
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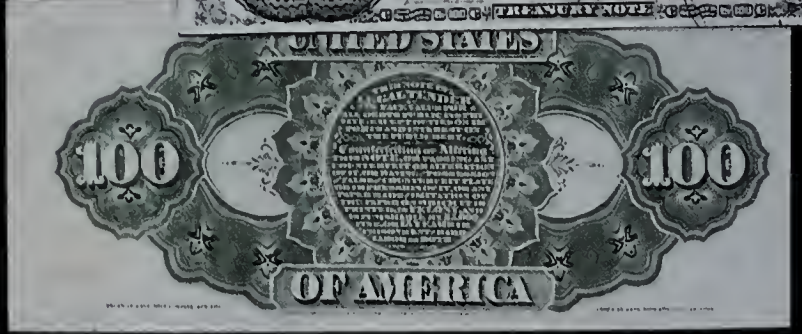
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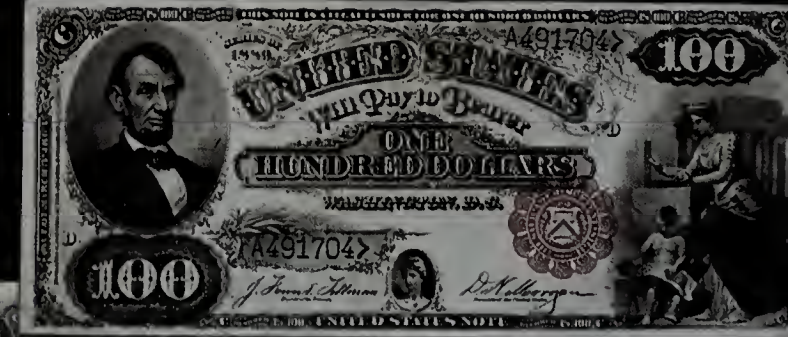
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93



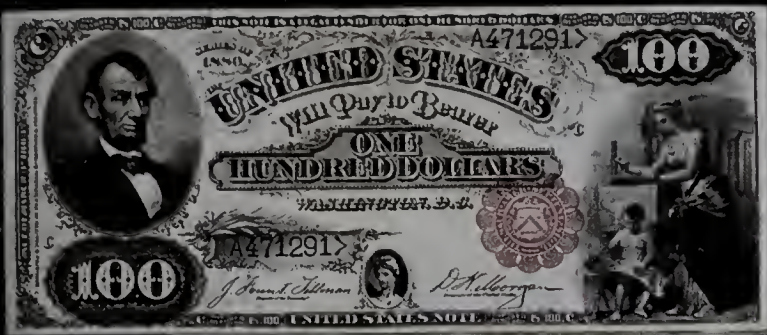
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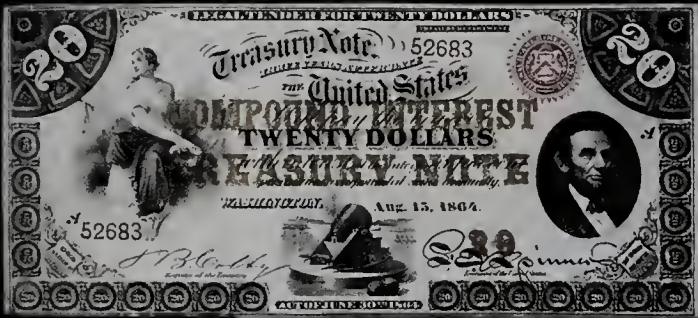
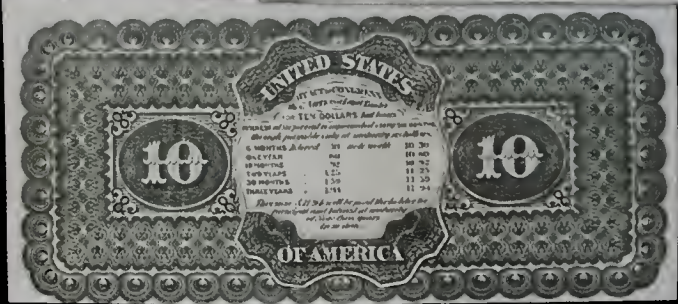
COLOR PLATE V



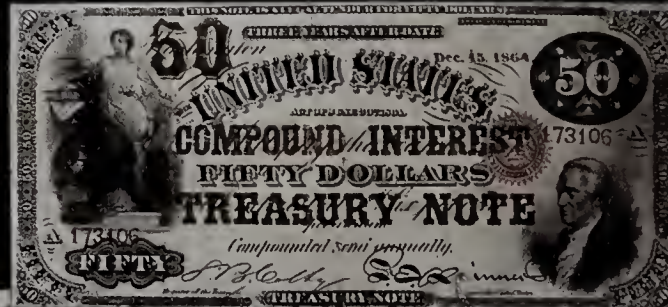
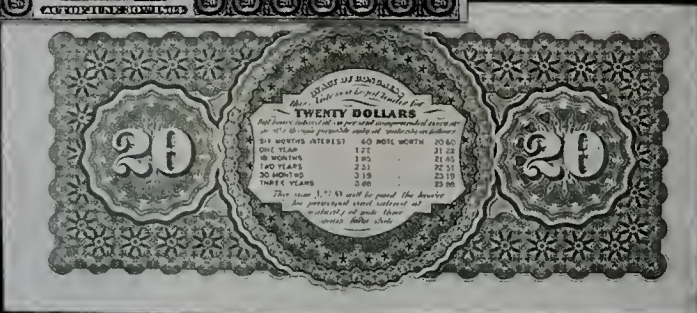
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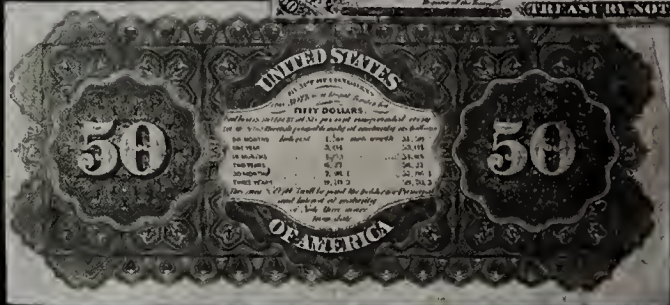
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98



99



100



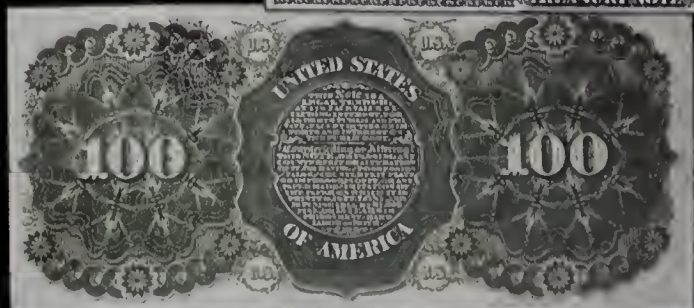
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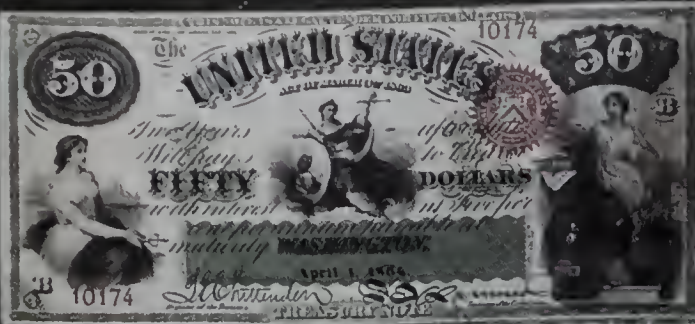
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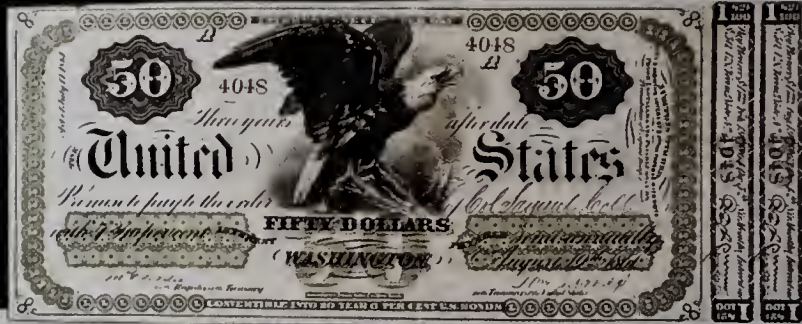
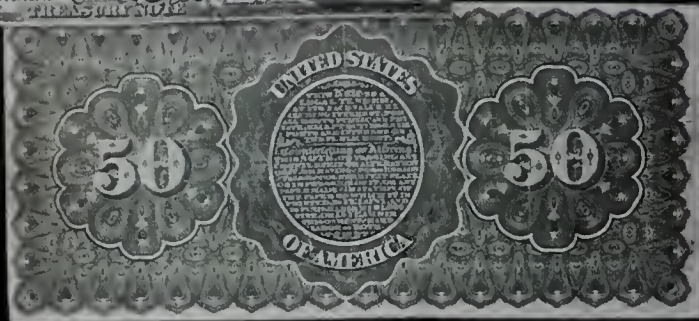
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COLOR PLATE VI



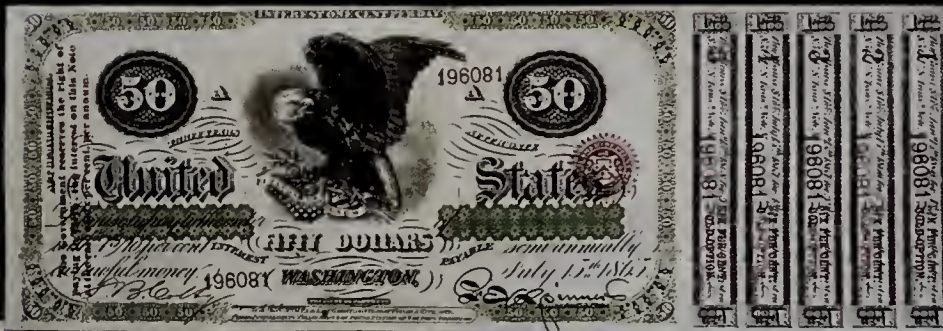
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107



108



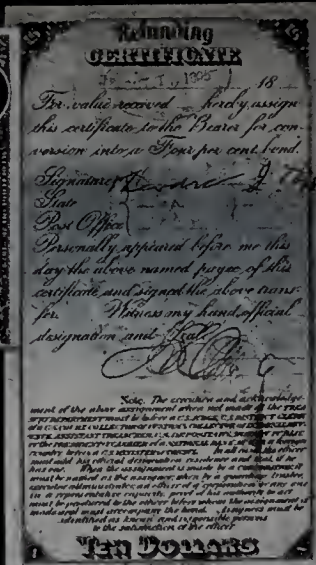
109



110



111



154



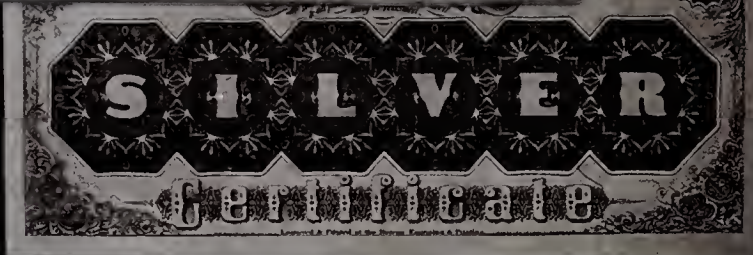
158



COLOR PLATE VII



159



161



162



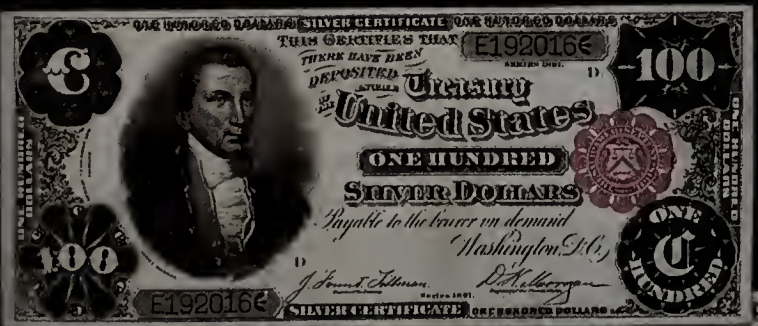
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164



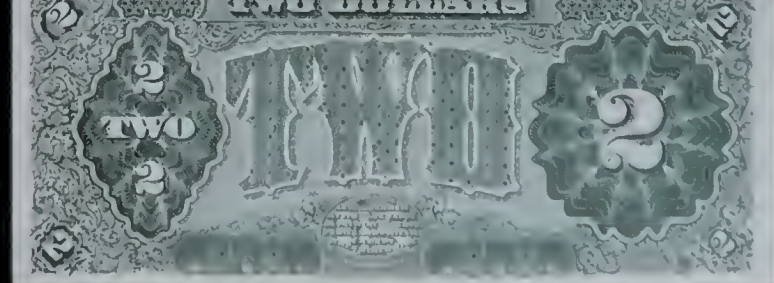
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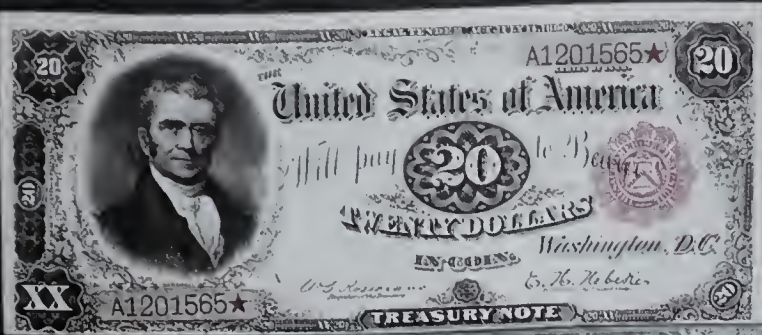
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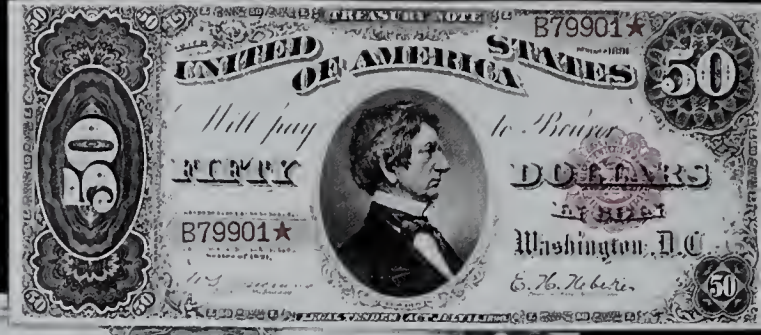
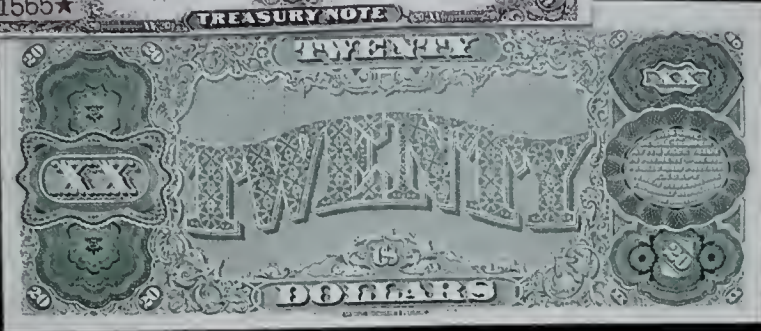
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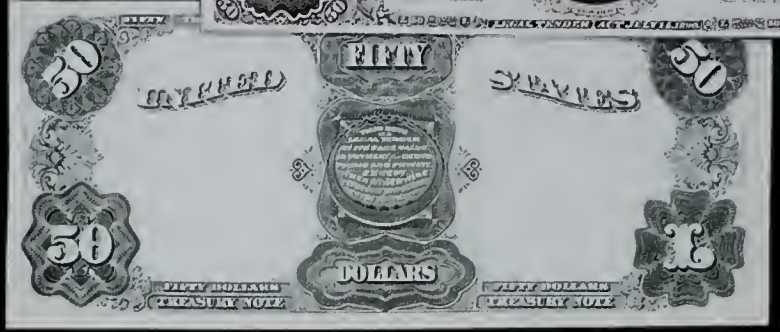
COLOR PLATE VIII



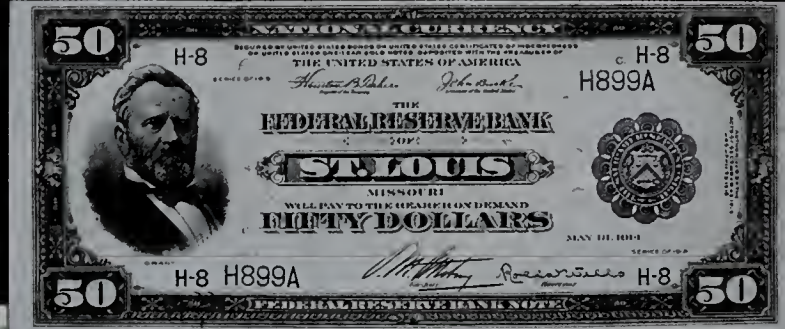
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178



179



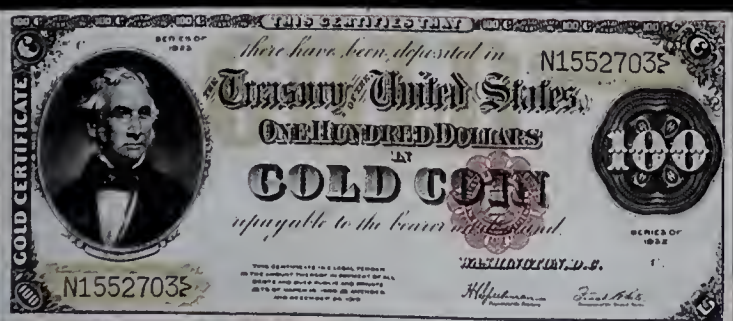
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195



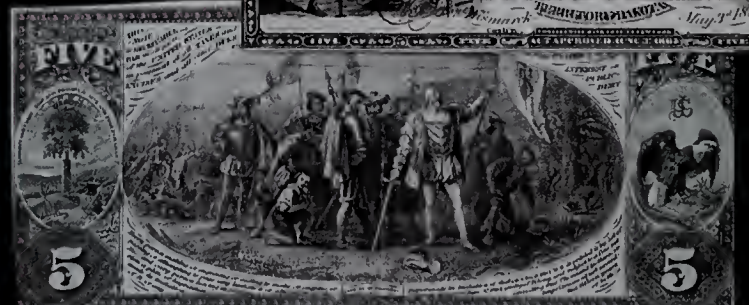
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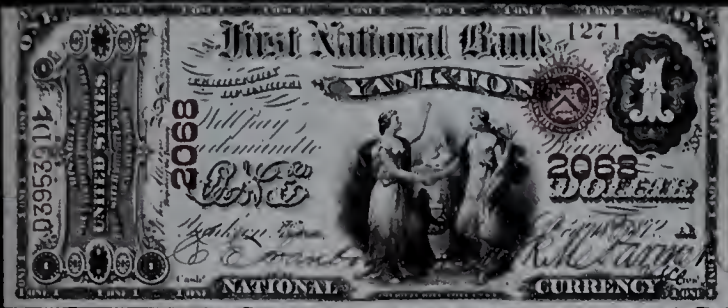
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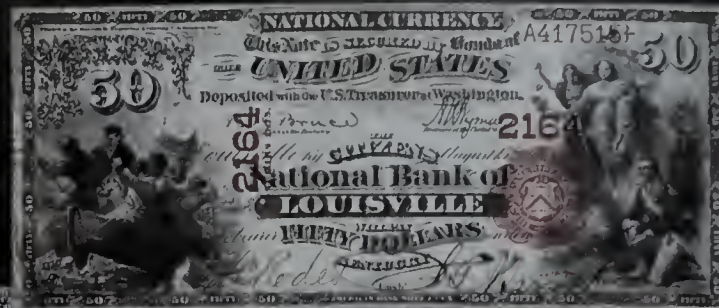
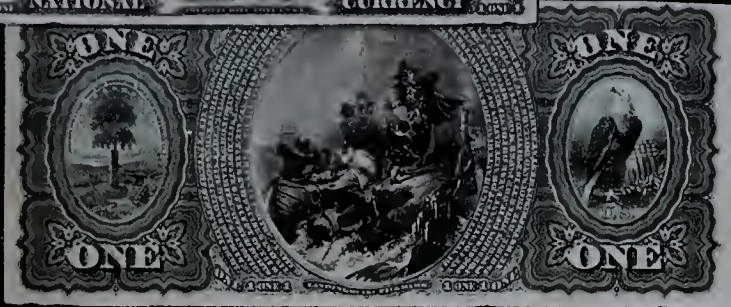
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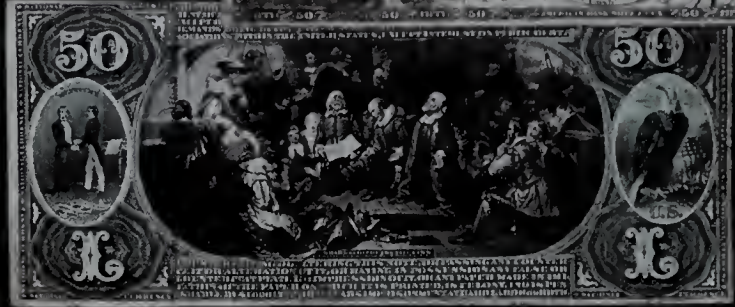
COLOR PLATE IX



207



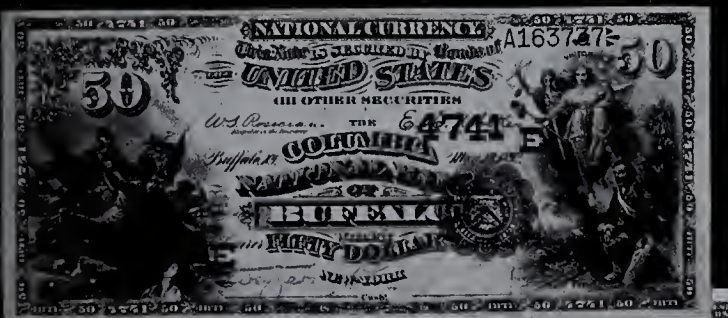
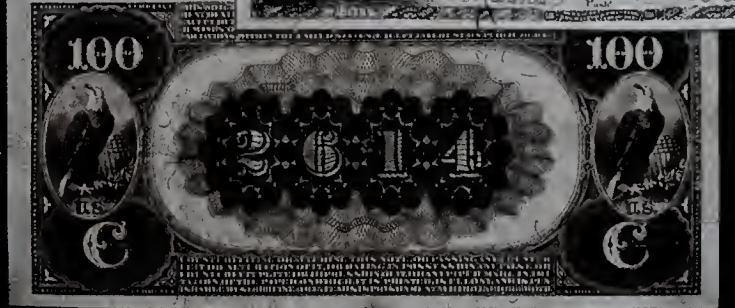
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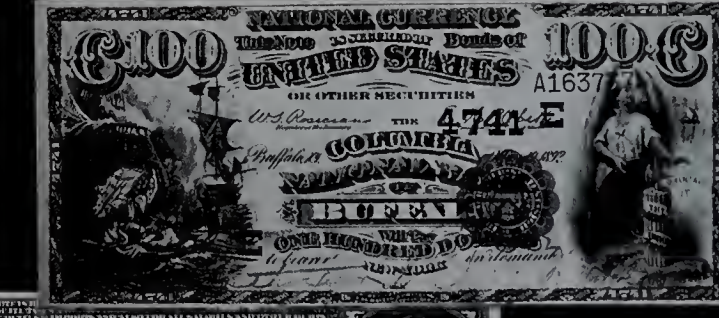
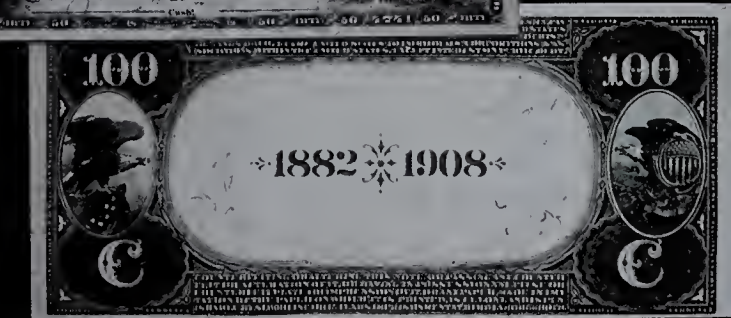
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230



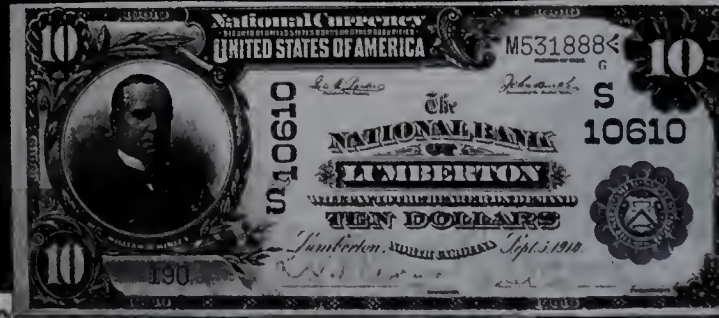
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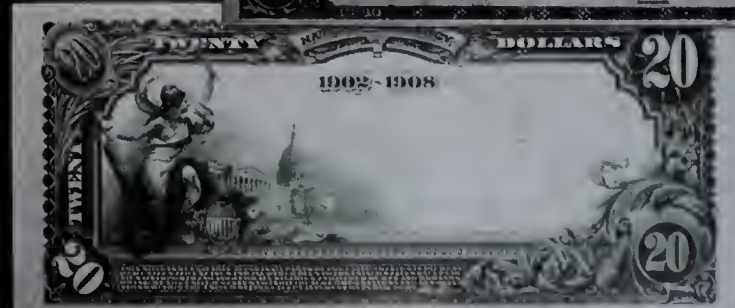
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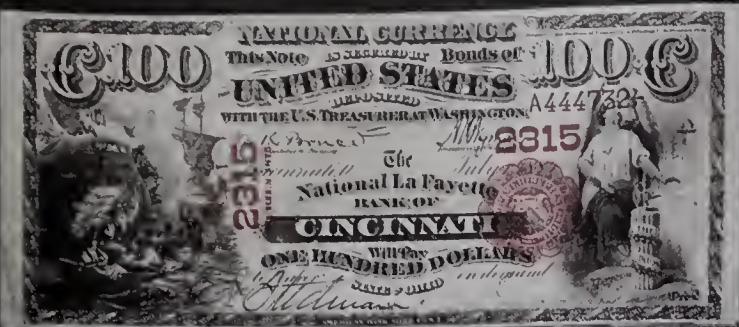
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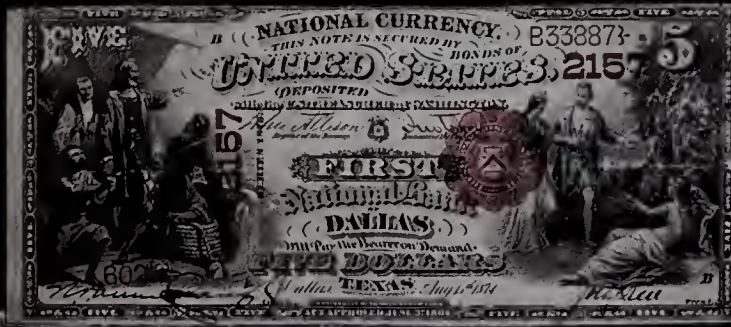
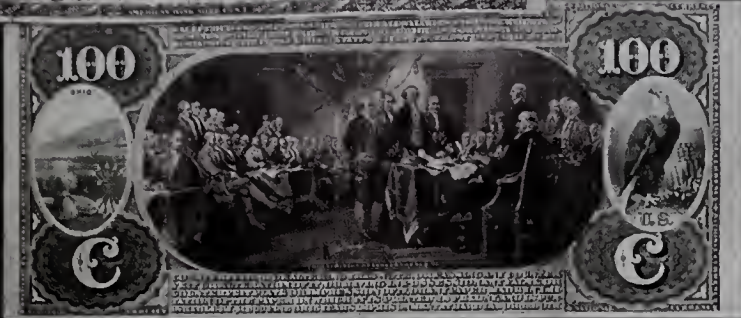
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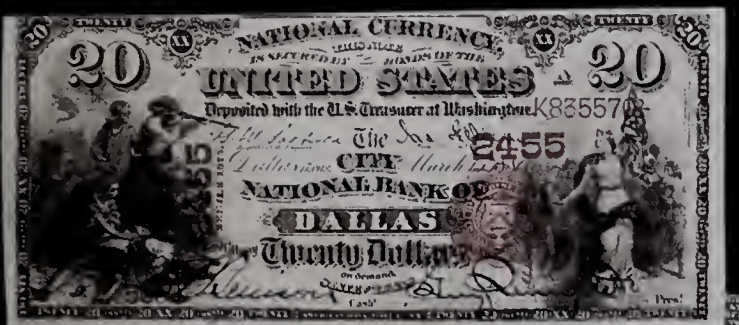
COLOR PLATE X



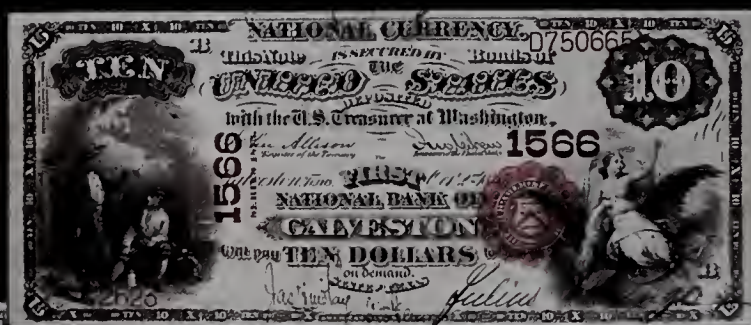
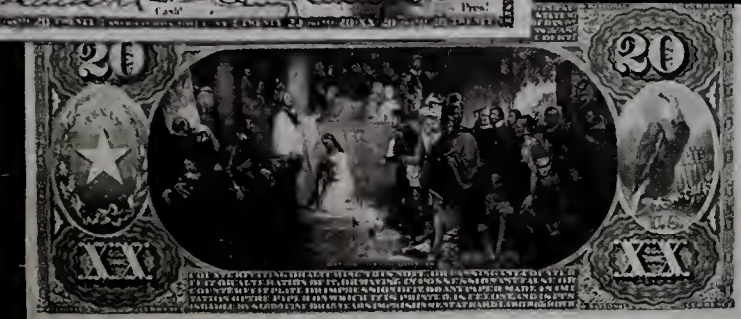
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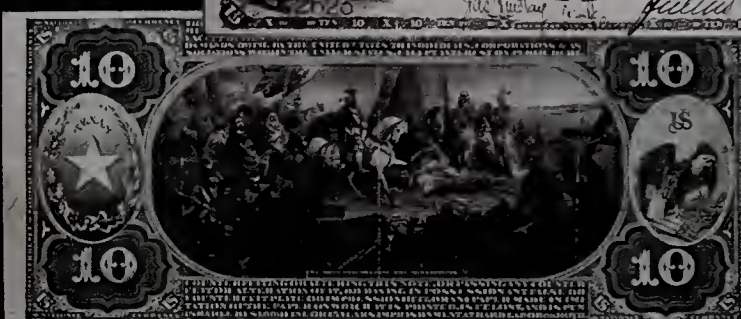
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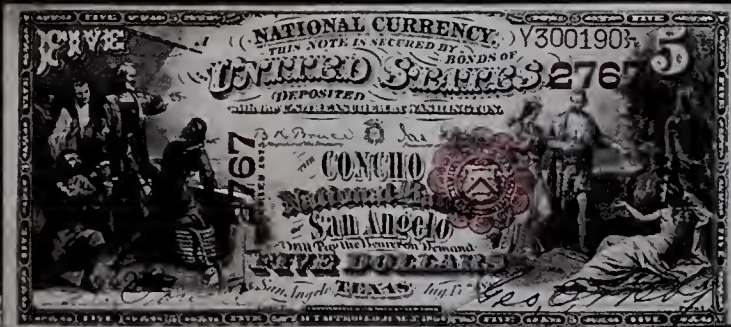
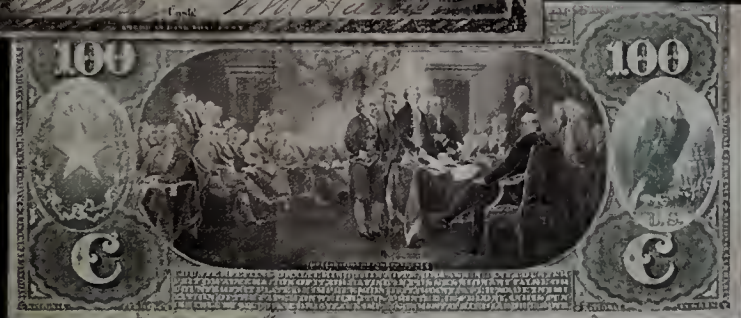
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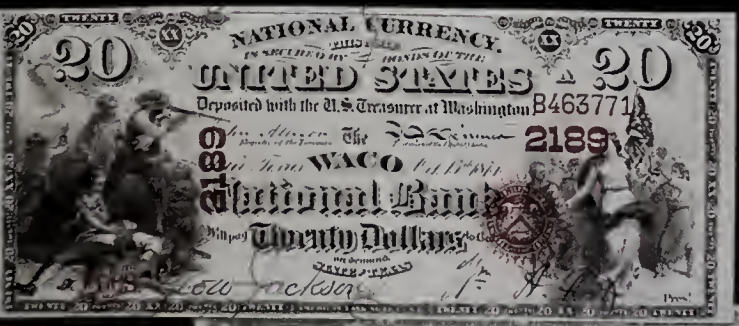
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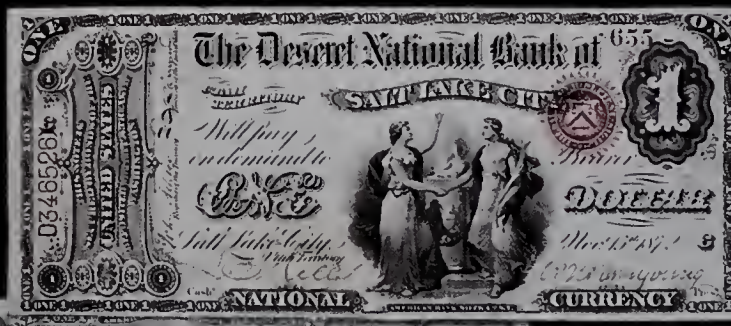
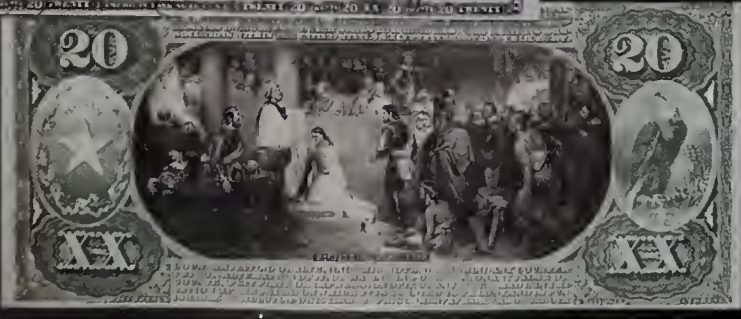
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270

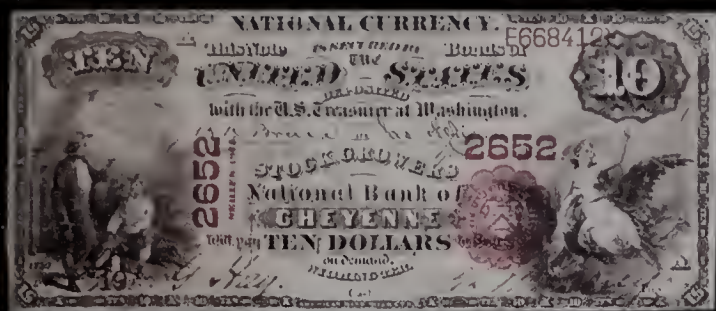


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273

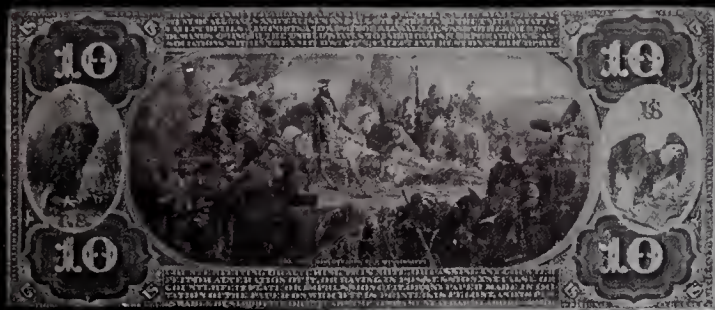




COLOR PLATE XI



276



278



1020 1024 1032 1034 1040 1046 1051



1054 1061 1063 1064 1065 1068 1072 1073



1074 1078 1086 1110 1111 1115 1116 1117



1118 1121 1122 1124 1125 1142

COLOR PLATE XII



1144 1145 1148 1149 1150



1151 1152 1153 1155 1157



1158 1159 1175 1186 1187

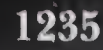
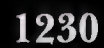
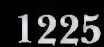


1195 1200 1207 1212 1214

COLOR PLATE XIII

The image displays eight 1877 United States Half Dollars, arranged in two rows of four. The top row shows the obverse of the coins, featuring the profile of Liberty facing left, wearing a crown and holding a torch. The reverse of the coins, shown in the bottom row, features an eagle with a shield, perched on a branch. The text "E. PLURIBUS. UNUM" is visible on the obverse, and "UNITED STATES OF AMERICA" and "HALF DOLLAR" are visible on the reverse. The year "1877" is also present on both sides. The coins are arranged in a slightly overlapping manner, with the top row of coins slightly offset to the left of the bottom row.

1220



COLOR PLATE XIV



1236



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1244



1246



1248



1253



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1257

COLOR PLATE XV



1259



1260



1261



1262



1263



1264



1266



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1269



1270



1271



1272



1273



1274

COLOR PLATE XVI



1275



1277



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1281



1282



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1286



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1290



1291

COLOR PLATE XVII



1292



1293



1294



1295



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1297



1298



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1300



1301



1302



1303



1304



1305



1306

COLOR PLATE XVIII



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1323



1324



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1326

COLOR PLATE XIX



1330 1334 1338 1339 1343 1344 1345 1346



1347 1348 1349 1354 1358 1359 1360



1362 1363 1364 1365 1366



1367 1368 1369 1370 1371 1372



1373 1374 1375 1376 1377 1378

COLOR PLATE XX



1389



1390



1395



1396



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1398



1399



1400



1402



1403



1404



1405



1406



1407



1408



1409



1410



1412



1413



1414

COLOR PLATE XXI



2002



2007



2014



2015



2016



2021



2022



2023



2044



2046



2048



2049



2060



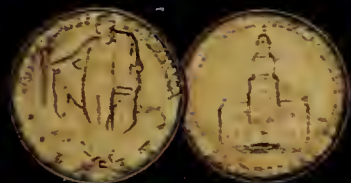
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2021



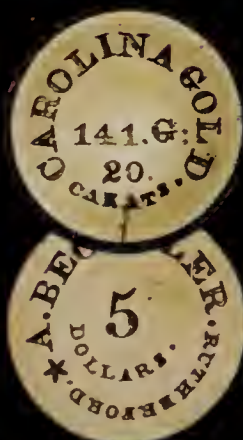
2055



1256



2068



2069



2070



2071

COLOR PLATE XXII



2072

2073

2074

2084



2093
(photo reduced)



2216
(photo reduced)



2217
(photo reduced)



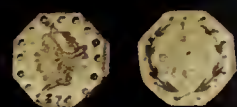
2220
(photo reduced)



2224
(photo reduced)



2239
(photo reduced)



2548



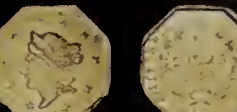
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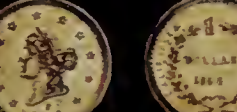
2693



2731



2755



2786

SESSIONS

The Park Lane Ballroom, Park Lane Hotel

FRIDAY EVENING, MAY 7

6:00 PM Sharp

United States Currency: Lots 1-295

SATURDAY EVENING, MAY 8

6:00 PM Sharp

United States Pattern Coins: Lots 1001-1414

SUNDAY EVENING, MAY 9

6:00 PM Sharp

Colonial and United States Coins: Lots 2001-2067

Private and Territorial Gold Coins: Lots 2068-2073

Numismatic Americana: Lots 2074-2199

World Coins and Medals: Lots 2200-2255

California Small Denomination Gold: Lot 2501-2802

AUCTION LOCATION

The Park Lane Ballroom, Park Lane Hotel, 36 Central Park South,
New York City, NY
Telephone: 212-371-4000

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We strongly recommend that our clients who intend to view a large portion of the sale, plan to do so as early in the lot viewing schedule as possible.

Prices Realized: For prices realized after the sale, call (603) 569-5095, Ext. 98

Limit: 10 lots per caller. A printed list of prices will be mailed to all subscribers after the sale.

SPECIAL NOTE: LOT VIEWING

See next page. Notice that the lot viewing is in two separate locations; first the Warwick Hotel, then the Park Lane Hotel.

LOT VIEWING

Oxford Room, The Warwick Hotel, 65 West 54th Street at Avenue of the Americas

WEDNESDAY, MAY 5

11:00 AM — 1:00 PM ♦ 2:00 PM — 8:00 PM

THURSDAY, MAY 6

9:00 AM — 1:00 PM ♦ 2:00 PM — 8:00 PM

LOT VIEWING

Park Lane Ballroom, Park Lane Hotel (New Location)

FRIDAY, MAY 7

9:00 AM — 1:00 PM ♦ 2:00 PM — 6:00 PM

SATURDAY, MAY 8

9:00 AM — 1:00 PM ♦ 2:00 PM — 5:00 PM

SUNDAY, MAY 9

9:00 AM — 1:00 PM ♦ 2:00 PM — 5:00 PM

LOT PICK-UP

The Park Lane Ballroom, Park Lane Hotel

SATURDAY, MAY 8

9:00 AM — 10:30 AM

SUNDAY, MAY 9

9:00 AM — 10:00 AM

MONDAY, MAY 10

9:00 AM — 10:30 AM

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Los Angeles, CA

The S.S. Brother Jonathan Treasure Coins

The Chesapeake Collection

AUGUST 9, 1999

Chicago, IL

The Rarities Sale

Now accepting consignments!

AUGUST 29-31, 1999

New York City, NY

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Now accepting consignments!

OCTOBER 1-3, 1999

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The Harry W. Bass, Jr. Collection—Part II

NOVEMBER 11-13, 1999

Baltimore, MD

in conjunction with the Suburban Washington/Baltimore Convention

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JANUARY 4-5, 2000

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The Rarities Sale

Now accepting consignments!

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*Appreciation is extended to the following for the preparation of
this catalogue:*

We are grateful to the following for their contributions to
the catalogue: John W. Adams, Currency Grading and Au-
thentication, Inc. (Jesse Lipka, Stuart Oxenhorn, and Pat
Cyrgalis), Professional Coin Grading Service (Rick Montgom-
ery, Miles Standish, and David Hall), John N. Rowe III, Saul
Teichman, Jack Totheroh, and James Elmen.

Cataloguing and numismatic expertise by Q. David Bowers,
Mark Borckardt, John Pack, Beth O. Piper, Frank Van Valen,
and Ray Merena.

Photography by Douglas Plasencia.

Catalogue production by Jennifer Meers, Robin Edgerly,
Roberta French, and Annette Doerr. Catalogue coordination
and advertising by Chris Karstedt.

AND, thanks to the entire Bowers and Merena staff for help
in many ways. The presenting of a sale such as this is a highly
coordinated team effort involving many talented people.

All illustrations are of the actual items being sold.

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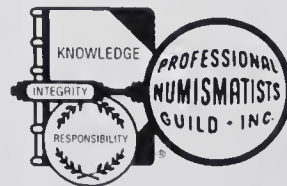
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TERMS OF SALE



1 This is a public auction sale conducted by licensed and bonded auctioneers. All bids are to be per lot. No lots will be broken. Lots will be sold in numerical sequence unless the auctioneer otherwise directs. In the event of identical mail bids on the same lot, the lot will be awarded to the first bid received. Floor bids will take precedence over mail bids. In the event of a dispute during the floor bidding, the auctioneer's decision to award the lot to a bidder will be final. The auctioneer, at his sole discretion, may re-open any lot or put the lot up for sale again.

2 A buyer's premium of 15% will be added to the hammer price of each lot which sum will be the purchase price. This buyer's premium will be added to all invoices, without exception. (Under the present arrangement, we normally charge a fee to the seller, plus a buyer's premium to the purchaser.)

3 All sales are strictly for cash in United States funds. All remittances must be drawn on United States banks. **Invoices must be paid for promptly upon receipt in good U.S. funds.** No credit cards will be accepted for auction purchases or deposits. Shipping, handling, postage, private and/or postal insurance, and registration charges will be added for lots delivered by mail. All bidders not furnishing applicable resale permits will be responsible for sales tax as required to be collected under the laws of the state and/or other entity in which the sale is conducted. By bidding in the sale, a successful bidder agrees to be liable for any tax liabilities which may accrue by virtue of the purchase.

4 All lots must be paid in full prior to delivery, unless credit arrangements for this sale have been specifically agreed to in writing by Auctions by Bowers and Merena, Inc. (subsequently referred to as Bowers and Merena in the present Terms of Sale). Previously established lines of credit, at the sole option of Bowers and Merena, may not be honored. Please contact our Accounting Department in advance if you have any questions regarding your purchasing plans. At the sole discretion of Bowers and Merena, we reserve the right to deny participation in any auction if there have been, in our opinion, credit problems, unreasonable returns, delays in payment, or any other problems in past or current sales. On any account not paid within the prescribed terms of this sale, Bowers and Merena reserves the right to extend credit and to impose periodic finance charges at the rate of 1.5% per month (18% per annum) on the unpaid balance, which charges shall continue to accrue until fully paid. On any sums unpaid, if the account is referred to an attorney for collection, the buyer agrees to pay all costs, including attorneys' fees, with interest accruing on the balance, until fully paid, at the specified rate.

5 Bidders not known to us must furnish references satisfactory to Bowers and Merena and/or deposit a sum equal to 25% of the bids submitted. This sum will

be applied to successful bids with the overage refunded within 10 days of the sale date. Any difference will be billed. We reserve the right to require payment in full by all bidders, prior to the delivery of lots, even if satisfactory references or credit have been established.

6 Title does not pass until lots are paid for in full. It is the responsibility and obligation of the buyer to maintain insurance on any coins in his possession. Risk of loss is on the buyer. By bidding in the sale, the bidder agrees to permit Bowers and Merena to file any financing statement permitted under the Uniform Commercial Code without debtor's signature and to offset any accounts due, whether now or in the future, against funds or collateral in their possession. The buyer agrees not to sell, pledge, or hypothecate these auction purchases until paid for in full. Any person submitting bids on behalf of a corporation or any other entity agrees to be personally responsible for the transaction.

7 No "buy" or unlimited bids will be accepted. No bids will be accepted from minors. The auctioneer and/or Bowers and Merena reserve the right to open a lot at a reasonable price, to set bidding increments as they shall determine, and to refuse any bid which in the judgment of the auctioneer or Bowers and Merena is believed not to be made in good faith or does not qualify by reason of credit, or otherwise. Bowers and Merena may open bidding on any lot by placing a bid on behalf of the seller. Bowers and Merena may further bid on behalf of the seller, up to the amount of the reserve, by placing successive or consecutive bids for a lot, or by placing bids in response to other bidders.

8 We cannot be responsible for errors in bidding. Please check your bid sheet carefully. Please bid in even dollar increments. All bids not in even dollar amounts, including those increased by 10% to 30% (see our special service on the bid sheet), will be rounded off to the lower whole dollar amount. We request that all bid sheets be signed, and we reserve the right to not enter bids on any sheet that has not been signed. Realizing that certain bids may be submitted by fax, telegram, or other means without a signature, we note that in any event, bidding in this auction sale constitutes acceptance by the bidder of all of the Terms of Sale.

9 All items offered in this catalogue are guaranteed to be genuine within the context of the prevailing scholarship of their respective series. Auction sales are not approval sales. Any lot may be examined before bidding.

10 No lots may be returned for any reason by floor buyers (including those acting as agents for others) or by successful mail bidders except for

**FOR BEST
ATTENTION:**

Please submit mail and fax
bids by:
**NOON, THURSDAY,
May 6, 1999**

reasons of authenticity. Any lot returned must be in its original unopened container or holder. The removal of any item from such container or holder negates the return privilege. The late remittance for purchases is cause for Bowers and Merena to negate this privilege. The auctioneers reserve the right to postpone or cancel the sale without notice, should they in their sole discretion determine that such action is warranted. Any lot may be withdrawn without notice prior to the sale. Neither the auctioneer nor the consignor will have any obligation to the intended bidders as a result of any postponement, cancellation, or withdrawal.

11 Grading is a subjective description that represents the opinion of the cataloguer as to the state of preservation of a particular coin or lot. A split grade, such as Proof-63/65, refers to a coin which in our opinion has a Proof-63 obverse and Proof-65 reverse. "Proof" is used to describe a method of manufacture and is not a grade or condition. All such terms, including adjectival and numerical descriptions of coins and other numismatic items, are the opinion of Bowers and Merena and are not an attribution. No warranty, whether expressed or implied, **including the warranty of merchantability**, is made with respect to such adjectival or numerical descriptions, which can and do vary among experts; nor is any warranty or representation made that any other expert, grading service or other entity will grade a given piece the same as we do; nor is any warranty or representation made that a coin or other numismatic item has not been cleaned, or that the toning of any item is natural, or that there is the absence of any other defect which would render it unsuitable for encapsulation by any grading service or the acceptance by a third party. References to population reports and grading service census figures are as of the cataloguing time, which may be several months prior to the sale date. All such comments are subject to revision; consult recent data issued by the grading services. Certain items that are described as restrikes, or patterns, or colonials, may be struck at dates other than those on the coin, but they are described in accordance with prevailing numismatic custom at the time the sale takes place. By bidding in this sale, the buyer agrees to hold Bowers and Merena harmless for any numismatic item graded and described by a third party grading service and presented as any lot within this catalogue. The buyer further acknowledges that the opinion of Bowers and Merena on any such item may be different than that described by a grading service. Further, the buyer agrees to accept the grade, attribution, pedigree, authenticity or any other designation as described by a grading service. In general, with the exception of those lots described by a grading service, descriptions are the Bowers and Merena interpretation of standards in the *Photograde* book, with the addition of certain intermediate grades, such as MS-64 and Proof-64, as determined by the

opinion of our staff. Q. David Bowers is a minor stockholder in Collectors Universe (PCGS).

12 This paragraph is intended to be part of all lot descriptions contained in this catalogue. Bowers and Merena acts as agent for the consignor. For this reason, no claims of any kind can be considered after the settlements have been made with the consignor. Any dispute after the settlement date (45 days following the date of the sale) is strictly between the bidder and consignor without involvement or responsibility of Bowers and Merena and/or the cataloguers. The auctioneer, consignor, employees, assignees, and agents for Bowers and Merena or the consignor may bid for his or her own account at any auction and may have information not otherwise available to the public regarding reserves, values or other material facts relating to the articles which are the subject of the auction. When an item is sold to the book, it may be sold, passed, withdrawn, returned to the owner or bought in. The consignor or his agent may bid on any lot in his own consignment. In the event of a typographical error or attribution error, the cataloguer reserves the right to withdraw any item from the sale without notice, to correct the error orally at the sale, or, if discovered at a later date, to refund the buyer's money without further obligation. The maximum obligation of Bowers and Merena to any bidder shall be the sum paid for any lot in dispute. While every effort will be made to properly enter and execute bids received by mail or by other means, Bowers and Merena assumes no liability for any errors in this regard or failure to enter bids.

13 By placing a bid in this sale, you agree that this transaction shall be construed in accordance with the laws of the State of New Hampshire. Any dispute, claim or controversy (except for non-payment) shall be settled exclusively by binding arbitration under the rules then in effect of the Professional Numismatists Guild, Inc., as if both parties to the dispute were members, at Wolfeboro, New Hampshire, or another suitable location at the option of Bowers and Merena. In the event of non-payment, at its option, Bowers and Merena may refer the matter to the PNG arbitration or elect to proceed judicially in which case the buyer consents to jurisdiction in the courts of Carroll County, New Hampshire.

14 In the event of unsuccessful litigation, the plaintiff shall pay Bowers and Merena's legal costs, counsel and witness fees, and all other costs incurred by it in defense against such suit, together with interest at the prime rate from the date of actual disbursement.

FLOOR BIDDER REGISTRATION

will begin 30 minutes before the session at the entrance to the auction room.

NEW BIDDERS

If you have not participated with us before, be sure to send your credit information: **Attn: Debbie McDonald**, at least 10 days before the auction. There is very little time, if any, to review this information during the auction.

SPECIAL SERVICES

15 If you wish to limit your total expenditure, please fill in the maximum amount you wish to spend on the MAXIMUM EXPENDITURE line at the upper portion of your bid sheet. You can then submit bids for amounts up to eight times the amount of the maximum expenditure. This is a personal service and a Bowers and Merena customer representative will personally attend to your bid sheet by bidding from the auction floor, buying lots for your account until your authorized expenditure is reached. While we will do our best in your behalf, due to the speed of the auction sale and the sometimes crowded conditions, we cannot be responsible for failure to execute such a bid properly. Due to the bookkeeping involved, this service is offered only to bidders with maximum expenditures of \$1,000 or more. MAXIMUM EXPENDITURE and ONE LOT ONLY bidding can be combined.

16 Up to five lots may be grouped with brackets for a ONE LOT ONLY purchase, if you wish to purchase only one example of a coin of which several examples appear in the sale. Such lots should be bracketed on your bid sheet. While we will do our best on your behalf, due to the speed of the auction sale and the sometimes crowded conditions, we cannot be responsible for failure to execute such a bid properly.

17 We invite you to take advantage of the optional 10% to 30% increase to help your chance of being a successful bidder. Check the appropriate place on your bid sheet.

18 Bidding in this auction sale constitutes acceptance by the bidder of the foregoing terms of sale.


Please note: Transparent holders in which the auction lots are stored are to facilitate viewing and inspection of the lots and ARE NOT for long-term storage.


IMPORTANT!


- ◆ Credit cards will not be accepted for auction deposits or payments.
- ◆ The Prices Realized list will be published approximately 30 days after the auction.


SUGGESTIONS FOR MAIL BIDDERS


Bidding in our auctions can be an interesting, enjoyable, and a numismatically rewarding experience. Even if you have been bidding in our sales for many years, you may find that some of the following comments will increase your success. In the event that you wish to ask further questions, phone Cynthia LaCarbonara or Carolyn Craigie.


 Mail your bid sheet as early as possible. This is particularly important if you are a new bidder, for it takes us time to check your references. A bid sheet mailed a few days before the sale might not reach us until a week later—at which time the coins will have been sold to others!

 As the sale date draws near, fax us your bids anytime 24 hours a day [our fax number is (603) 569-5319]. Or, telephone your bids to our Auction Department. Please follow up your phone and fax bids with written confirmation.

 We've found it best to use a work sheet to compile bids. In this way you can check back and forth throughout the catalogue, make changes and revisions, and so on. Then when you've decided on your final bids, enter them on the bid sheet. Try your best to keep the bid sheet neat and clearly understandable, listing the lots in order. Check your bid sheet carefully. You will be responsible for any bids on wrong lots or for the wrong amounts. Please be careful!

 Don't bid more than you want to pay! Review your financial circumstances carefully before bidding. There is always the possibility that you may be awarded all of the lots you bid on. If you are awarded lots, you are legally bound to pay for them immediately.

 Please keep current price levels in mind when bidding. While high and low prices sometimes occur, most items sell within market ranges. If a popular coin sells for \$500 on the retail market, chances are not good that a bid of, say, less than \$400 will win it. On the other hand, chances are excellent that a bid in the \$500 to \$600 range will be competitive. There is no harm in bargain hunting, but as your time is valuable (and so is ours), it is most productive if you keep current values in mind while bidding. The higher you bid, the greater your chances are for success. It has been our experience that many people who bid strongly, or check the options to increase bids by an optional 10% to 30%, actually purchase at least some lots below their maximum authorization once the sale takes place.


 Ink is best for writing bids. Pencil tends to blur. If bid changes are necessary, do not write over figures. Instead, cross them out completely and re-enter the bids. Put your telephone number on the bid sheet. This way we can call you if there is a question about a bid.

No lots may be returned for any reason except as provided by #10 of the Terms of Sale.

EXPANDED PERSONAL SERVICE FOR OUR MAIL BIDDERS

You can improve your chances of being a winning bidder in this auction sale! Take advantage of our Maximum Expenditure service—bid on lots totaling up to eight times the amount you wish to spend (\$1,000 min.), or use

our One Lot Only service and bid on up to five lots and be assured of getting no more than one—or use both features together. Please see points 15 and 16 in the Terms of Sale.



Bid Sheet

Auctions by Bowers and Merena, Inc.

P.O. Box 1224
Wolfeboro, NH 03894
(603) 569-5095

Fax your bids 24 hours a day! Our fax number is 1-603-569-5319! Be sure to follow up your fax or phone bids with written confirmation.

OFFICE USE ONLY

No. _____

Date _____

Deposit _____

Max. _____

O.L.O. _____

IMPORTANT! PLEASE READ TERMS OF SALE BEFORE BIDDING.

Gentlemen:
Here are my bids for your MAY 1999 Bass Collection. I have read the Terms of Sale (printed in the catalogue) and agree to them. I am of legal age. I understand that my bids are per lot. I agree to pay promptly upon receipt of your invoice, including postage and insurance costs.

ATTACH MAILING LABEL OR PRINT CLEARLY

Name John Dow Customer # _____

Street or P.O. Box 123 Pleasant Street

City Anytown State CA Zip 12345

Daytime Telephone (123) 555-1111 Fax # (123) 555-1234

Signature (bid sheet MUST be signed) John Dow Date 4/22/99

☐ PLEASE CHECK IF THIS IS A CONFIRMATION OF BIDS SUBMITTED BY PHONE OR FAX.

Deposit on Sale

\$ 3,000-

SPECIAL SERVICES

Maximum Expenditure

\$ 12,000-

Please increase my bids
10% ☐ 20% ☐ 30% ☐
if necessary to obtain lots.

A 15% buyer's premium will be added to all successful bids.
If you are using the One Lot Only option, please use the narrow column to group the lots with a bracket:

LOT	BID	OFFICE USE ONLY	LOT	BID	OFFICE USE ONLY	LOT	BID	OFFICE USE ONLY	
{ 35	500		2003	2,000					
	36	450	2012	600					
	37	600							
120	1,500		2210	500					
142	800		2221	350					
			2228	150					
{ 1021	5,000		{ 2525	400					
	1022	4,800		2526	400				
	1024	3,500		2527	425				
	1025	4,000							
1203	600		2610	800					
1248	1,500		2685	750					

IMPORTANT INFORMATION FOR NEW BIDDERS

The following information must be supplied to us before your bids can be executed. Bidders who are not known to us must send a deposit of 25% of their bids. The deposit will be credited toward lots purchased and any balance will be refunded within 10 working days after the sale.

Have you done business before with Auctions by Bowers and Merena, Inc.? ☐ Yes ☒ No

Are you a dealer? NO Do you have a resale number on file with us? _____

Other dealers with whom you have done business: National Rare Coins, LTD

Western American Numismatics, Inc.

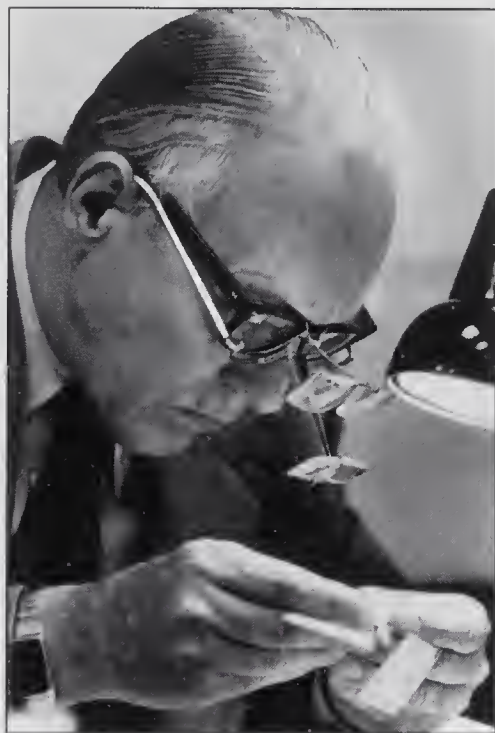
Bank references: Anytown First National Bank

Attn: Nancy Smith, Cashier

Fax us your bid sheet (any time, 24 hours a day). Our direct fax number is (603) 569-5319.

Harry Wesley Bass, Jr.

1927-1998



Harry W. Bass, Jr.

Harry Wesley Bass, Jr., was born on January 6, 1927, in Oklahoma City to Wilma Schuessler and Harry Wesley Bass. He spent his childhood in Dallas where he graduated from the day school later known as St. Marks Academy. His higher education took place at the University of Texas and at Southern Methodist University,

the last being located in Dallas not far from where he made his home in recent decades.

During World War II he served in the Navy. After the war he represented the family oil interests in Calgary, Alberta, Canada, then came back to Dallas where he played a prominent part in oil exploration and served as president of H.W. Bass and Sons, Inc.

In the 1950s he took a great interest in Republican politics and in 1957 was Dallas County chairman for the Republican Party. His wife Doris recalled that he played a prominent part in advancing the interests of the Republican Party in a district that was primarily Democratic. Later he served as a state committeeman for the Republican Party representing the Dallas area.

Subsequently he became interested in computers, a relatively new field for amateurs, and computerized the party's members in his region. Later he set up a computer data base for his home church, the Highland Park United Methodist Church. In the early 1990s, when the Internet and e-mail became popular, Harry was one of the first to make wide use of it, and in the area of numismatics he certainly was in the forefront of the new discipline.

During the 1970s and 1980s he was involved in the management of the Vail ski resort in Colorado and the development of the nearby Beaver Creek ski resort. In 1978 he successfully did battle with 20th Century Fox for control of Vail Associates Inc. Bass served as chairman of the board of Vail Associates and did much during the growth phases of the resort's development, continuing his involvement through 1985. Recently, at a special ceremony, a public fountain in Vail was dedicated to his memory. The inscription reads:

"The visionary who led Vail Associates in the early planning and development of Beaver Creek. Perhaps more than any other individual, he saw the possibilities for the resort and made the extensive financial commitments necessary to launch Beaver Creek. This fountain is dedicated in his honor."

Among his local affiliations he was a member of the Dallas Country Club, the Brook Hollow Golf Club, the Idle Wild and Calyx Groups, and in the 1950s was first president of the Dallas Ski Club, which he helped to form. He also served as president of the Sertoma Club in Dallas, a well-known service organization.

As related in the introduction to this catalogue, from 1978 through 1984 Harry Bass served as president of the American Numismatic Society, and before and after that date he was a councilor of the Society. Today, the Harry W. Bass, Jr. Research Foundation works closely with the American Numismatic Society in the maintenance of its website.

At the time of his death, from complications of lung disease on April 4, 1998, he had been pre-deceased by both of his parents and his eldest son, Harry Wesley Bass III. He was survived by his wife Doris and four grown children: John Harold Bass, Carol Ann Bass, Robert Stephen Bass, and Beverly Bass Haralson, along with seven grandchildren, his brother Richard D. Bass of Dallas, and his stepsons Michael Calhoun and David Calhoun.

WELCOME TO THE SALE!

*Your Personal Invitation to the sale of
The Harry W. Bass, Jr. Collection - Part I*

by Q. David Bowers



Welcome to the Sale

On behalf of the consignor, the Harry W. Bass, Jr. Research Foundation, and with the appreciation of the entire Bowers and Merena organization I welcome you to Part I of our sale of this marvelous collection. In the pages to follow are some of the finest and most important currency notes, coins, tokens, and medals ever to cross the auction block. Great rarities are included as are, in the interest of completion, many pieces that range from plentiful to scarce. It is my hope that you will find some special items of importance to you, regardless of your area of specialty.

Parts II and III are planned to emphasize federal American gold coins. The present sale is varied and includes many diverse series as well as a selection of federal copper, nickel, and silver coins.

Categories offered in the present sale include (in order of presentation) the following:

Session I, Friday evening, May 7: United States currency of interest and importance, among which will be found many extremely rare and even unique issues. All have been off the open market for a generation, some (such as highlights acquired by Harry Bass from the Schermerhorn and Philpott collections), for a combined length of over 50 or even 75 years. Thus, the offering is new to the present generation of paper money enthusiasts.

Session II, Saturday evening, May 8: United States pattern coins from cents to double eagles, and including along the way some of the rarest and most important specimens ever to cross the auction block. The array of 28 pattern half dollars dated 1877 is unprec-

edented in the history of numismatics, the offering of 1876-dated dollars and trade dollars will be forever remembered—and other highlights will at once delight and inspire prospective bidders.

Session III, Sunday evening, May 9: This session is one of the most interesting I have ever had the pleasure to help catalogue. The Washington Born Virginia copper cent is a highlight among a selection of early issues, the *lustrous* and rare cent of 1804 will command attention, the memorable 1794 silver dollar is one of just a few known pieces that are *well struck*, and, to add reality to the equivalent of numismatic heaven, a hoard of hundreds of Uncirculated Morgan dollars of popular dates and mintmarks is offered via group lots (Harry Bass tucked these away in a vault years ago, and forgot about them). Territorial and private gold coins follow the federal issues. Early American medals, as described by Betts (and others), form a later focal point. I enjoyed spending *two days* cataloguing one of these lots (the description will speak for itself). Tokens and medals of coin dealers, collectors, and the American Numismatic Society include a dazzling spread of Thomas L. Elder pieces and three different ANS medals in *gold*, each being one of just two struck, and each being the only specimen in private hands. For the numismatist who already has everything, but who wants more, a spectacular silver German tankard made of “Wild Man” thalers will fascinate and entice. Then follows a marvelous selection of Russian medals. Rounding out the evening is a memorable offering of small denomination California gold including 25¢, 50¢, and \$1 issues.

Formation of the Collection

Harry Wesley Bass, Jr., became interested in rare coins as an adult, with his first purchases taking place in the 1960s. Of inquisitive mind and with a generous measure of enthusiasm, Harry soon determined to

learn as much as possible about numismatics. Drawing upon experience gained in the family oil business, in participation in politics on behalf of the Republican Party in Texas, in his work with Vail Associates and the development of Beaver Creek, Colorado ski resorts, and upon other knowledge, he commenced with great vigor. Harry was never one to do something half-way!

At the outset, he was attracted by 19th-century gold coins. Anyone who has explored this fascinating pursuit will agree that it is quite *special* to learn (after years of being in the social and business world) that there exist United States coins, made of *gold*, that at one time were familiar in banking and commercial circles, but which today are so *rare* that few have seen them. Upon further investigation, Harry learned that this series of coins, while in many instances scarce or rare, also included many pieces that were very inexpensive. In the 1960s it was possible to buy some of the more plentiful dates of \$20 gold coins for less than \$100 each.

As a first order of organized activity—after the thrill of discovering the American gold series—he set about building a definitive reference library on American numismatics. Within a few years he had accomplished the feat of building one of the finest holdings of numismatic books and catalogues ever gathered by a private collector—and in later times he added to his holdings. Thus, from virtually the outset, Harry *knew* what he was looking for when purchasing rare coins and paper money.

I recall that when I first met Harry—and this was probably about 1969 or 1970—he impressed me with all that he knew about coins. We talked on and on about history, old-time auction catalogues, great collections of the past, and the availability of certain varieties in high grades. If I remember correctly, Harry did not ask about the coin market, price predictions, and the like. He loved the coins themselves, and the prices—ever changing—were what they happened to be at any given time, and would take care of themselves.

Acquisition Strategy

Harry also realized at an early time that a listed price for a *rarity* represented either what such a piece had sold for sometime in the past, or was a ballpark estimate put down by a catalogue compiler who had

to come up with *some* figure, but could find no market data. Thus, equipped with the knowledge found deep in his library, he knew that if a particular gold coin, or a rare medal, or an elusive piece of currency was listed at, say, \$1,000, but that during the past 100 years only three or four had come on the market, and none recently, he could bid \$2,000, or \$5,000, or even \$10,000 to acquire an example at auction, and then *own it*, while everyone else was waiting to buy one at the catalogue price! Of course, after Harry bid and bought the item for \$10,000, and had it in his possession, the next round of published price guides would list it at \$10,000.

On the other hand, if an item was listed at \$1,000, but Harry found that each year a half dozen of them were sold at auction and even more were held in the private stocks of dealers, he could bide his time and wait for a piece that was just right, typically just right in terms of *quality*. These were the days before we had MS-61, MS-62, etc., or certification services, and one person's "superb gem" might be another's "*almost* Uncirculated." In time, this undefined grading caused Harry to do several things: First, he learned on his own everything that he needed to know. As well as any dealer I ever met, Harry had a keen eye and knew the gem from the so-so, the pristine from the cleaned. Further, he chose to buy from dealers and others in whom he placed trust, based upon his experience with them.

In summary, Harry was a very sophisticated buyer.

The Collection Grows

With a connoisseur's eye and with a generous purchase budget, Harry Bass acquired many important coins, medals, tokens, and paper money, working closely with Dallas dealer Mike Brownlee as well as with other leading professionals all over America. Over a period of time, many important properties were offered to him, including incredibly important bank notes and currency items from the Robert Schermerhorn and William Philpott collections, great gold rarities from private cabinets, and more. In addition, he was an active participant in person and through agents at virtually every important auction conducted during the past several decades, from the 1960s up to the time of his unfortunate passing on April 4, 1998.

I recall that during our presentation of the Elias-

berg Collection of U.S. Gold Coins in 1982, Harry came to our lot viewing at the sale in New York City, brought his magnifying glass and loupe, and spent *several days* making notes of die varieties, particularly for gold issues of the early era in American coinage, 1795-1834. Along the way, during this and other sales, and during visits to private collections, museums, coin dealerships, and conventions, he acquired much knowledge concerning this specialty. After a while, the *experts* would consult *him* to enrich and enhance their knowledge!

At the time of his passing, the Bass Collection and the holdings of the Harry W. Bass, Jr. Research Foundation included the most *extensive* collection of United States gold coins ever formed. While it did not have each and every date and mintmark, it was (and still is) highlighted by the unique 1870-S \$3 and many other great rarities, *many* of which are among the finest of their kind (or are the very finest). Sometimes even a landmark rarity—the 1815 \$5 is an example—would be acquired in duplicate, and his array of multiple specimens of certain Proof gold rarities is, in a word, *impressive*.

Pattern coins, currency, tokens and medals, and other items were acquired as they caught his eye. Time and again, Harry was in the right place at the right time. Along the way his cabinet attained immense proportions, immense in quality, immense in importance, immense in interest.

The American Numismatic Society

In addition to gathering books, coins, and other items for his collection, he did much in the way of outreach for the hobby. For years he served as a councilor for the American Numismatic Society, New York City, and from 1978 through 1984 he was the Society's president. I remember thinking, how *lucky* the Society is to have his talents. And, during his administration, many notable accomplishments were made, effectively laying the groundwork to lead the Society, founded in 1858, into the new millennium. The American Numismatic Society for many years has served as a bastion for numismatic research and study, and today it has the largest numismatic library in the world.

In 1958, Harold Adelson wrote the 100-year history of the organization. The *next* history written must of necessity devote much space to Harry W. Bass, Jr.,

and his accomplishments. It is a measure of the man's ability that in an organization which comprises many different members, often with widely diverse ideas as to current and future directions of the Society, Harry was always spoken of kindly. In fact, in my many contacts with the Society over a long period of years, not a thing that Harry ever did was a point of dissension. Indeed, his example of leadership will be difficult for anyone to match.

Philanthropy and Outreach

In Texas, Harry Bass was the administrator of two non-profit foundations. The Harry Bass Foundation, created by his father, has for a long time, supported various Dallas area activities including religious and charitable institutions, hospitals, and museums. A separate foundation, the Harry W. Bass, Jr. Research Foundation, was set up to advance research and scholarship in certain areas of United States coinage including literature, patterns, and gold coins, with particular interest in outreach on the Internet and electronic media. It also engages in significant philanthropic endeavors in other fields.

It is planned that the Foundation will make available to a wide circle of numismatists much information gathered over a long period of time by Harry Bass. This will include availability on the Internet of detailed descriptions and illustrations in full color.

To further its philanthropic objectives, the Harry W. Bass, Jr. Research Foundation commissioned our firm to showcase at public sale many important items from its vast and impressive holdings, of which the present sale catalogue is the beginning. No effort will be spared to make the planned series of catalogues a fine memorial to Harry's efforts and also references of lasting numismatic importance and value.

In addition to the auction presentations, our organization will work closely with the Harry W. Bass, Jr. Research Foundation to collate Harry's notes and create a sylloge, or *catalogue raisonné* of the items retained by the Foundation as well as notes on many other pieces. Along the way, the sylloge will contain information about Harry Bass' life, connoisseurship, the history and background of the series he collected, and much other information that should prove to be of interest, value, and importance. While various series will be showcased in the sylloge, its focal point will be American gold coinage of the 1795-1834 era.

The volume will present historical, numismatic, pictorial, and technical information not hitherto available from a single source. Further announcements concerning the sylloge will be made at a later date.

In the Pantheon of Numismatics a special place has been reserved for Harry and his memory, and generations from now he will still be remembered as one of the foremost figures in our field. The sylloge will share Harry's knowledge and enthusiasm with the numismatic world.

Appreciation

I express my deep gratitude to Doris (Mrs. Harry) Bass, Michael Wylie, David Calhoun, and Michael Calhoun—the trustees of the Harry W. Bass, Jr. Research Foundation—for consigning these memorable coins and notes to us. The staff of the Foundation, including Ed Deane, Georga Peraza, Suzanne Starnes, and others, have been of great help in many ways.

In addition, numismatists and historians from several sectors have been consulted on certain listings and are credited on a separate page, along with the Bowers and Merena staff members who have worked so long, so diligently, and with such enthusiasm in bringing the present catalogue to you.

And, I appreciate the fine memories I will always retain of Harry. Nearly a year ago, numismatic bookseller and auctioneer George F. Kolbe, who had been consigned major parts of the Bass Library, asked me to say a few words about Harry for use in the preface to his first catalogue. I did, he used them, and here they are:

Harry was a collector's collector, a numismatist and gentleman of the highest order, and I think that all of us associated with him can be very proud of the connection.

The Sale and You

Looking toward the sale itself, I thank each and every one of you who has acquired the present catalogue, reads through it, and participates in a truly once-in-a-lifetime opportunity. If you are a specialist in one of the series showcased, welcome. However, part of being a numismatist is having a generous measure of intellectual curiosity. Indeed, throughout his lifetime, Harry Bass' objective was to acquire items that *interested him*, not what someone else wanted him to buy. I hope that in perusing the pages you will find many items to pique your interest and, perhaps, start a new specialty.

As the years go by, the pedigree "From the Bass Collection" on a numismatic item will give it a special cachet.

While the catalogue itself has much historical and numismatic information, if you as a successful bidder on some of the rarer or infrequently offered items would like additional information, I invite you to address a personal letter to me, and I will recommend further areas of inquiry, or will send additional information from the Bowers and Merena archives and library.

Sincerely,



Q. David Bowers, chairman

Auctions by Bowers and Merena, Inc.

*Another fine
Bowers and Merena sale
is about to begin...*



SESSION ONE

Friday Evening, May 7, 6:00 PM Sharp

United States Currency: Lots 1-295

UNITED STATES CURRENCY

The Bass Collection Currency

The paper money in the Harry Bass Collection is, in a word, incredible. Nearly all of the notes are important, several are unique. Each and every one is significant. Off the market for many years (some for upward of two generations), the present offering will forever stand as a landmark in the paper money field.

Harry Bass had the opportunity to select notes from two of the greatest collections ever formed, that of Robert A. Schermerhorn and that of William A. Philpott, Jr. By one of those interesting coincidences of numismatic history, both of these gentlemen lived in Dallas.

In addition, Harry bought other choice notes here and there, using his sharp eye, keen sense of discrimination, and his awareness of market history and availability to acquire pieces that would be recognized later for their true rarity and desirability. It is only in the past 10 to 20 years that the collecting of currency has changed from a niche to a very important, indeed major segment of American numismatics. The evolution is overdue and is justified, as currency notes are every bit as interesting and historical as are rare coins. We expect that as years go by, the Society of Paper Money Collectors, *The Bank Note Reporter*, various dealers and auctioneers, and a wide community of enthusiasts will combine their efforts and talents to further increase the popularity of these notes. Meanwhile, the pedigree, "From the Bass Collection" will endure and will make any and all notes in this sale very special from a numismatic viewpoint.

The following commentary relates to the collection and appreciation of federal paper money over the years. Information concerning the notes themselves and their significance in American commerce will be found under the category headings and individual descriptions of the Bass Collection currency.

Numismatists and Paper Money: The 19th Century

The collecting of United States coins began to be a popular pastime in a significant way in 1857, when the old copper *large cent* was discontinued and the new, small copper-nickel Flying Eagle cent took its place. All of a sudden (really, it happened within the space of just a few months) hundreds of citizens

desired to pluck one coin of each different date from circulation. In practice, most were able to build a set dating back to about 1816, except for the very elusive 1823. Earlier dates beginning in 1793, while not unknown, were few and far between, and when seen they were apt to be worn nearly smooth. Thus, in the late 1850s the field of professional numismatics took form, with John K. Curtis of New York City being the first dealer of prominence, soon joined by Augustus B. Sage, Edward Cogan, Alfred Robinson, W. Elliot Woodward, and a dozen or so others. By the middle years of the Civil War in the 1860s, rare coins were a dynamic area of collecting interest.

Not so with United States currency.

In the 1860s, when changes to the American currency system were occurring at an almost mind-boggling rate, there was virtually no interest in collecting such paper money, although, in time, some numismatists began to save Postage Currency and Fractional Currency notes. So far as the writer knows, not a single collector aspired to save a crisp new Demand Note, or an Interest Bearing Note, or a Legal Tender note when such currency first appeared in the channels of commerce. Regarding National Bank notes, while some bank officials may have saved notes as souvenirs now and then, there was absolutely no numismatic interest. And, if during the First Charter period of the 1860s some collector had wanted to form a set of one each of every note-issuing bank of a particular state, there was no source of information available. No one had the slightest clue, other than seeing a note in person, as to whether a given bank issued notes and, if so, in what denominations.

Reflective of the general lack of interest in the numismatic sector concerning currency, even as late as 1894—by which time the collecting of coins had reached a high order of sophistication—a popular book published by J.W. Scott & Co., a guide viewed as essential to numismatists, did not include federal issues, except for Fractional Currency. The reference is to Scott's *Standard Paper Money Catalogue*, which, in keeping with 19th-century tradition, also had a long subtitle, *Including Colonial and Continental Notes, Old Bank Bills, Issues by Merchants, Corporations, Etc., Confederate Bills, U.S. Fractional Currency*, and with the further sub-sub titles, *Illustrated, Fourth Edition*; carefully revised and corrected, all attainable specimens being marked with the price at which they can be obtained from the

publishers, no mention was made of Legal Tender notes, Demand notes, or anything else. Even the section relating to Fractional Currency occupied just 2-1/2 pages. In fairness to the Scott *Standard Paper Money Catalogue*, quite a bit of space was devoted to obsolete paper money, including 6-1/2 pages to private and other notes issued within the state of Virginia.

The masterpiece of research by John W. Adams, *United States Numismatic Literature, Volume I, Nineteenth Century Auction Catalogues*, describes the great publications of that era, describing each by the categories it contained, including large cents, half cents, colonials, and other disciplines, among which is *U.S. paper money*. Within each classification, a catalogue with high quality material for a specialist in that area would be given an "A," one with medium content a "B," and one of *at least modest significance* a "C." The master cataloguer of the early part of the period, W. Elliot Woodward, whose publications are so highly desired today, was active from 1860 to 1890. Not one of his catalogues had even a mention of paper money in Adams' evaluation, not even a gentleman's C. Ditto for the entire corpus of Chapman brothers catalogues from the 1870s to the 1920s! In fact, only a few stray mentions of currency are given in Adams' entire text. To put it another way, a reference library of 19th century auction catalogues containing significant federal currency notes, face values from \$1 upward, could be carried in one hand!

Numismatists and Paper Money: 1901-1952

A decade or two later, in the early 20th century, interest in large-size federal notes remained negligible. Farran Zerbe, in his traveling exhibition, *Money of the World* (which later became the Chase Bank Money Museum and, still later, was dispersed with most things going to the Smithsonian Institution), was one of the few interested in the subject. However, much of his display was focused upon obsolete notes, not federal issues. A giant in the field of paper money was David C. Wismer, of Hatfield, PA, whose series on paper money spanned about a decade in *The Numismatist*. Again, his interest was in obsolete currency issued by banks prior to the 1860s, not in federal notes.

An early entrant to federal currency was George H. Blake, who in 1908—it was about time—published the first listing of United States paper currency. The circulation was not wide, and interest languished, although from then through the 1930s a number of specialists were drawn into the field. In the 1930s, Blake was tapped by the heirs of Virgil M. Brand—his brothers Horace and Armin—to appraise Brand's holdings of currency. Blake then offered the appraisal price less 10% to buy it. Horace was warm to the idea, but Armin was not, and later the notes were marketed through B. Max Mehl. Meanwhile, larger denomination notes had been spent (read this and weep; the same thing happened to many of Brand's high-denomination gold coins).

Albert A. Grinnell, who was born in New York, became a principal of Grinnell Brothers Music Stores in Detroit—a chain which sold music boxes, phonographs, player pianos, and much more—simply loved paper money, and formed a truly immense collection. He seems to have been particularly active from about 1911 through the Depression years of the 1930s,

when with virtually no competition he acquired many National Bank notes and, with only a few other collectors in the field, bought many Legal Tender and Coin notes, Silver Certificates and other items.

In June 1943, B. Max Mehl sold some coins and other items from the Grinnell cabinet, somewhat misleadingly indicating that this was *the most extensive collection of United States currency*, which it was, but Mehl was not selling it! There must have been a disagreement between Grinnell and Mehl, for the main paper money collection was consigned to Barney Bluestone, a Syracuse, NY, dealer who had been a coin dealer since about 1926 and a second-tier coin auctioneer since 1931. Bluestone did indeed handle many fine items in his own time, but his catalogues were not particularly memorable, and only the most dedicated scholar is apt to know much about him today. Sold in a series of seven sales from 1944 through 1946, the Grinnell Collection auctions attracted only about a half dozen active bidders at each event. William Donlon later recalled that the only buyers on hand were F.C.C. Boyd, Harley Freeman, James Wade, Richard Safflin, and Herman K. Crofoot, in addition to Donlon himself. Of course, these names were in themselves a formidable line-up.

In this instance, it is probably correct to say that the Grinnell Collection is more famous in retrospect—it has achieved legendary status among modern scholars—than it was during the time of the sale itself. And, its status in history is certainly justified. Today we can only reflect upon the treasures that were offered, playing to an audience that numbered just a handful of bidders. Today in 1999 we can only read and, perhaps, weep at what the Grinnell Collection contained, this being but a sample: 35 National Gold Bank notes, one \$100 "Watermelon" Coin Note of 1890 and two \$1,000 "Grand Watermelon" Coin Notes, 3,300 National Bank Notes (including 750 from Grinnell's home state of New York and 260 from his adopted state of Michigan), and 43 examples of major currency errors, including two sheets of notes with \$10 faces and \$5 backs which, offered in the final sale, realized \$3,550 each, or probably as much as a 1913 Liberty Head nickel would have been worth at the time!

In the meantime, Colonel E.H.R. Green, who began collecting coins in the World War I era, and who at one time owned all five known 1913 Liberty Head nickels (and, well-known in the philatelic field, all 100 of the known 1918 24¢ inverted air mail stamps), also became a serious collector of currency. However, he made the mistake—as a number of others did—of storing many (but not all) of his notes in transparent cellulose acetate holders (the same sort of material that was used in the early days for motion picture film). These holders chemically reacted with the notes, and made them brittle. As a result, when his estate was evaluated after his death on June 8, 1936, it was found that many prized notes—including great rarities—had literally crumbled to fragments, chips, and dust. It took eight armored trucks to move all of the valuables in his estate to a vault in the Chase Bank, New York City, for safekeeping. Eric P. Newman, a law student in St. Louis, desired to obtain a St. Louis Refunding Certificate issued in the 1860s, and wrote to the Chase Bank to see if he could buy the Green specimen. He was advised that this was not possible, but it was possible to buy

a group of currency in which the St. Louis rarity would be included! This opened the door to many purchases, which were originated by Newman and from which many coins and notes were then sold through Burdette G. Johnson, St. Louis dealer. (This is from a recollection given by Newman at a testimonial dinner tendered for him at the Explorers' Club, New York City, by the American Numismatic Society, October 25, 1996). Johnson was in the right place at the right time in the 1930s, for earlier in the decade he was one of two appraisers (Henry Chapman was the other) of the Virgil M. Brand estate.

In Chicago, cosmetics baron Alden Scott Boyer formed a large and impressive collection of federal money through the \$100 denomination, then circa 1932 sold it to B. Max Mehl, who in turn sold it to James M. Wade of New York City, assistant cashier of the Chase Bank. In 1956, the Wade Collection was bought en bloc by Aubrey and Adeline Bebee; many notes from this holding are now in the ANA Museum. In a related numismatic context (as Woodin is mentioned many times in the pattern offering in the present catalogue), after William H. Woodin's widow died in 1941, Wade brokered hundreds of Woodin's pattern coins in a transaction with F.C.C. Boyd.

T. James Clarke, a paper box manufacturer in Jamestown, New York, gathered many fine 1861 and later federal notes as part of his display which ranged from colonial days onward.

The 1940s and 1950s brought a new wave of enthusiasts. In New Jersey William T. Anton, Sr., exhibited many scarce and rare notes and was justifiably proud of them. Bill Donlon, who was in the amusement business in Utica, was another aficionado, later publishing a book on this subject. Louis S. Werner, the New York dealer, typically had some interesting notes in stock.

Perhaps spurred by the backwater of the Grinnell Collection and the availability of notes on the market, more and more dealers added such to their offerings. Meanwhile, Texas became a focal point of interest with Amon G. Carter, Jr., in Fort Worth, sparing no effort to put together a tremendous holding, perhaps to continue the family numismatic traditions without duplicating what his father had done (rare coins). In time, the Carter Collection became known as the finest of its kind. In Dallas, Robert F. Schermerhorn and W.A. Philpott, Jr., both of whom will be discussed later in the present introduction, were central to the specialty. In Texas, Tom Bain was also early in the currency game as were, by the end of the 1950s, Bob Medlar, John N. Rowe III, and Mike Brownlee.

THE Book (1953)

The sea change in the hobby occurred in 1953 with the publication by Robert Friedberg of *Paper Money of the United States*. For the first time in a popularly circulated work, notes were arranged in order by legislative authorization (Demand Notes, Legal Tender Notes, Compound Interest Treasury Notes, etc.) and within those series by years and signature combinations. Values were given. Illustrations were provided by those active in the field at the time, including Schermerhorn and Philpott, certain of the same notes later going into the Bass Collection and being offered in the present catalogue.

The Friedberg book was immediately accepted, and subsequent editions were published at intervals, typically of three or four years. Bob Friedberg was a numismatic dynamo from the

1930s onward and worked with his brother, Jack, in the management of the Coin and Currency Institute, Inc., published several other books and, most absorptive of his time, operated leased coin shops or boutiques in 41 department stores. Another of his trade styles was the Capitol Coin Company, operated in the 1940s, which was a supplier to King Farouk of Egypt. At the time, Farouk was the god from whom all blessings flowed, money-wise, and to have the king as a client was tantamount to having a good business year. His foremost supplier was Hans M.F. Schulman, but a handful of other dealers got their share, including Friedberg.

Writers and Researchers

The *Paper Money of the United States* book opened the floodgates to a riptide of interest, and after 1953 the hobby of currency collecting became widely recognized. There was a lot of work to do, as reflected by Robert H. Lloyd, who in January 1934, in an article, "Collecting Paper Money," rued such listings as "\$1 bill, red seal, Unc." The type of note, signature combination, date of issue, and other information was not provided! Lloyd reminded prospective cataloguers that: "Signature combinations are of major importance and run throughout the series. Comparatively few issues are found with only one set of signatures, while some issues have a dozen or so." He further stated that currency should be described as "United States Note," "Silver Certificate," or in some other appropriate manner. Numismatics was still in the antediluvian era, perhaps further forward than in the days of Woodward and the Chapman brothers, but hardly with any degree of sophistication.

Then came changes. Over the years, especially since the 1950s, much attention has been paid to federal paper money. Students such as Douglas B. Ball, D.O. Barrett, Colin R. Bruce III, Elvira Clain-Stefanelli, Courtney Coffing, James J. Curto, Grover Criswell, Herman K. Crofoot (for whom F.E. Spinner items were a specialty), Richard Doty, Jack Fisher, Dennis Forgue, Martin Gengerke (who kept a data base on many varieties of notes), Nathan H. Goldstein, Ted R. Hammer, Gene Hessler, Dr. John Hickman, William R. Higgins, Jr., Carroll E. Hilliard, Richard T. Hooper, Peter Huntoon, Charles M. Johnson, Don C. Kelly, Theodore Kemm, Chet Krause, Frank A. Limpert (whose notable work, *United States Paper Money Old Series, 1861-1923*, was published in 1948), Robert H. Lloyd, William Logan, Clifford Mishler, Thomas F. Morris, Dwight L. Musser, Ed Neuce, Eric P. Newman, Dean Oakes, Charles O'Donnell, Leonard M. Owen, J. Roy Pennell, Jr., Robert V. Polito, J.E. Ralph (of the Bureau of Engraving and Printing), Robert M. Ramsey, Wayte Raymond, Matt Rotherth (collector and author who in 1955-1957 was responsible for having IN GOD WE TRUST added to currency), Fred Schwan, Neil Shafer, Austin M. Sheheen, Arlie R. Slabaugh, Glenn Smedley, Steve Taylor, Louis Van Belkum, George W. Wait, Jerome Walton, M.O. Warns, Bob Willhite, and others—and this is just a short list of writers and researchers on the subject from the formative years through the 1970s—each helped to spread the word.

To the preceding group can be added many fine dealers who took up paper money as a specialty, collectors who mounted displays and exhibits, and organizers of shows and conven-

tions. Today's auction catalogues are a far cry from what Robert H. Lloyd observed in the 1930s, and often they contain excellent illustrations, rarity information, and other useful data.

In Recent Decades

At the American Numismatic Association Convention in Atlanta in August 1961, local dealer Blaise Dantone hosted a party at his fine home. This clashed with a scheduled get-together of currency enthusiasts who had hoped to meet the same evening to lay the ground work for a special interest group. Dantone invited the currency people to come to the festivities, and among the clinking of glasses, laughter, and other good times, the Society of Paper Money Collectors was formed. A steering committee composed of H.R. (Hank) Biecuik, chairman, Dr. Julian Blanchard, James J. Curto, Eric P. Newman and Glenn B. Smedley, was charged to launch the group, which it did.

Since that time, the SOPMC and its aptly named journal, *Paper Money*, has served as a focal point for research articles, advertisements, news and gossip, and other information relating to the hobby. A periodical, *The Bank Note Reporter*, was launched by Grover Criswell in January 1973 and has served the hobby well. Harry Jones, who advertised in the very first issue, is still prominent as a dealer today.

In 1974, the first edition of Gene Hessler's *Comprehensive Catalog of United States Paper Money* was published and contained much historical information not readily found elsewhere; ditto for his related book, *United States Essay, Proof, and Specimen Notes*. Beginning in the 1970s, *The Currency Dealer Newsletter* has served to furnish monthly price quotations, especially on "type" notes. It was perhaps a logical jump from that point to the staging of specialized conventions (especially the International Paper Money Show held in Memphis), devoted to paper money, and the formation in 1985 of the Professional Currency Dealers Association (PCDA). Meanwhile, Krause Publications of Iola, Wisconsin, put out regular editions of its guide, *Standard Catalog of U.S. Paper Money*. The PCDA quickly became the paper money equivalent of the longer-established (since 1955) Professional Numismatists Guild and has done much to advance interest in the field, including the publication of informative brochures.

Perhaps the most recent step in the evolution of the hobby has been the formation by Jesse Lipka of the Currency Grading and Authentication Service.

Still unresolved is what to call a paper money collector. Syngraphist has been suggested as has notaphilist and scripophilist. Years ago in the 1950s the informal term was rag picker, but that is not heard much these days.

While a complete library of significant 19th-century federal paper money auction catalogues could be carried in one hand, today it would take a large box, and two hands to carry it, to cover just the catalogues of the past 25 years. How far we have come! What a fine heritage we all have to draw upon!

Relative to the Bass Collection of currency, some expanded comments are given below concerning two especially important collectors of years ago: Robert F. Schermerhorn and William A. Philpott, Jr.

The Schermerhorn Collection

After the passing of Robert F. Schermerhorn, who also lived in the Highland Park area of Dallas, Harry Bass had an early opportunity to acquire notes from his estate. Included were many prime rarities and a few pieces unique as to their variety or preservation. Some of these notes were later used by Robert Friedberg when he created his book, *United States Paper Money*, which in time would become the standard work in the paper money field.

Bob Schermerhorn was born in Chicago, later moved to Minneapolis, and in 1929 graduated from Princeton University. Perhaps while there he absorbed some of the aura of the Garrett family of numismatists, who had close ties to Princeton. Or, alternatively, he may have been a collector at birth, for some say that certain chromosomes affect the passion for rare numismatic items. One thing is certain: Once a collector, always a collector. In his time, Schermerhorn acquired many items from A to Z, and we mention just two delicacies: a gem MCMVII Ultra High Relief \$20 bought from the William H. Woodin estate via Abe Kosoff for \$3,000 in the early 1940s, and an 1849-C Open Wreath gold dollar he acquired about the same time. The writer (QDB) recalls talking with Bob Schermerhorn about his 1849-C gold dollar in the mid-1950s, and a few minutes later receiving a telephone call from his friend and neighbor in Dallas, Mr. Reynolds, who also had a specimen of this rarity! This was remarkable, as only three or four pieces were known to exist at that time.

In the 1930s, Robert F. Schermerhorn lived in Big Spring, Texas, where he served as mayor, perhaps a reflection of his ambition and energy. Circa 1940 he moved again, to Dallas, where he lived until his passing on August 28, 1957.

Schermerhorn was a "wheeler-dealer" in the old Texas fashion, and achieved success in several fields including in the challenging field of independent oil exploration and discovery. He dipped his toe into professional numismatics, and was the backer of the Dallas Stamp & Coin Company, by that time having quite a bit of experience in the field. In early 1954, he joined other Americans (Abe Kosoff, Sol Kaplan, Ambassador and Mrs. R. Henry Norweb, Hans M.F. Schulman, John J. Pittman, James P. Randall, Paul Wittlin, Gaston DiBello, and Maurice Storck) who attended the King Farouk "Palace Collection" auction in Cairo, Egypt, conducted by Sotheby's from their London office. At that time his business specialty was choice and rare United States gold coins, while his personal specialty was United States paper money.

With a liberal budget and an eye for quality, Schermerhorn cherry-picked many currency offerings of the 1940s and 1950s securing for himself many prizes. At the 1956 American Numismatic Convention held in Chicago—the largest ANA show up to that time—Schermerhorn carried away the Best of Show Award by displaying many of the same notes that were later sold to Harry Bass and which are offered in the pages to follow. Also displayed were plate proofs of the Series of 1890 "Educational Notes," which at present have been retained by the Harry W. Bass, Jr. Research Foundation and which will be featured in the sylloge of the Foundation's holdings to be published in the year 2000.

Notes from the Philpott Collection

Certain currency items in the Bass Collection are from the collection of William A. Philpott, Jr., directly as well as via notes Philpott sold to Schermerhorn. From the 1940s to the 1960s, Philpott, who for 50 years served as secretary of the Texas Bankers Association. His forte was currency research, and over a long period of time he published many important articles on the subject. For example, the August 1959 issue of *The Numismatist* contained "Signatures on U.S. Paper Currency," by Philpott, which discussed various Register-Treasurer signature combinations and proposed a scale for rarity. According to the author, Speelman-White was most common on notes, while the rarest two were Rosecrans-Morgan and Jones-Woods.

Philpott, who was born in 1885 and moved to Dallas in 1914 after serving a stint as a newspaper reporter and editor in San Antonio, was a genial fellow, and in time became well-liked at the roundtable of Dallas-area numismatists, perhaps sharing honors with Brad Mills as co-host. Now and again he would drive to Fort Worth and visit B. Max Mehl, a lifetime friend. Mehl sold some of Philpott's coins and duplicates in 1946.

Philpott was perhaps the first collector to place extreme importance on the grade of a note. In advertisements he placed in *The Numismatist* in the 1950s, in which he parceled out many items from his collection, great emphasis was placed on this aspect. He was also keenly aware of grade vs. availability, and if, for example, a well-circulated note was the only one of its kind or seemed to be impossibly rare, he would acquire it if possible, and cherish it dearly. As Philpott was one of the first numismatists to be aware of the rarity of National Bank notes, he took advantage of many opportunities that would never be repeated. In the present offering, most of the Texas notes from National Banks were once in the Philpott Collection.

Harry Bass acquired many Philpott notes, some directly, others via Schermerhorn. Philpott's currency exhibit took away the Best of Show Award at the 1953 ANA Convention, which that year was held in Dallas. He died on October 10, 1971, and in 1974 was elected to the ANA Hall of Fame.

The Bass Collection: A Reiteration

The present offering of the Bass Collection of federal currency from 1861 onward brings to the present generation of numismatists many notes that have been off the market for a generation or more, with some never before appearing in a public auction sale.

Today in 1999 the interest in American paper money is at an all-time high. There is an atmosphere of enthusiasm, a great deal of energy, and an ever-widening base of individual collectors and enthusiasts. It is a good time to collect currency. It is hoped that the present catalogue will enhance your enjoyment of this branch of numismatics, and that success will attend your efforts to acquire special notes of interest.

Harry Bass enjoyed collecting these notes, and we have enjoyed presenting them to you. An effort has been made not only to present these notes in fine numismatic style, but also with accompanying annotations and historical information that may be of interest.

Credits: John Pack was the lead cataloguer of the notes and furnished nearly all of the descriptions. The editor (QDB) added introductory material and certain numismatic and historical information. Currency Grading and Authentication, Inc., assigned grades to most notes and encased those in a protective Mylar envelope (which, if desired, can be removed by successful bidders; meanwhile, the CGA grades and envelopes give a third-party opinion as to condition, and, equally important, protect the notes from handling or smudging); CGA (Jesse Lipka, president) provided supplementary research information as well. Photography was by Douglas Plasencia. The entire Bowers and Merena organization helped with research and facilitation.

DEMAND NOTES

Introduction

As a class, Demand Notes are very rare. Some varieties, such as the early issues with handwritten "for the," are exceedingly rare. Of these, Robert Friedberg, in *Paper Money of the United States*, wrote: "Today, only a few survive and they are of the highest rarity and greatest historical interest." Not even the greatest currency collections are apt to include even a single example with handwritten "for the." The Bass Collection includes several, including a unique Cincinnati note! Moreover, the Bass Collection includes 17 Demand Notes, plus several Proof notes. In contrast, the Albert A. Grinnell Collection had *only* 14 Demand Notes. Further, the Bass Collection has four notes with "for the" handwritten; Grinnell had *only* two.

The Demand Notes were payable at five different federal depositories, those located at New York City, Philadelphia, Boston, Cincinnati, and St. Louis. Only a few notes were sent to the latter two locations, the result that notes with these imprints are scarcely heard of today. The Bass Collection has several, all of which are fabulous rarities.

In the modern era relatively little about Demand Notes has appeared in catalogues, due primarily to the lack of any reason for devoting space to them: notes are not available, except occasionally.

Thus, the following historical information may be of interest:

The Money Problem (1861-1862)

During the Civil War, the incredible costs associated with the conflict made it impossible for the floating supply of gold and silver coins to sustain the demands of the military and commerce. As Demand Notes entered circulation, "hard money"—gold and silver coins—was perceived to be more valuable in comparison to paper money. On December 28, 1861, the federal government and banks in New York City stopped paying out gold coins, after which such coins sold at a premium in terms of paper money. In early 1862, payment of silver coins was suspended as well. That left the little copper-nickel Flying Eagle and Indian cents as the only metallic representatives of Uncle Sam in the channels of commerce. In the second week of July 1862, these disappeared as well. The government continued the suspension of specie (minted gold and silver coins) until the 1870s.

The summer of 1862 saw a vast outpouring of coinage substitutes, including printed cardboard tickets, federal postage stamps inside of small printed envelopes giving the value on the front along with a merchant's advertisement, encased postage stamps (in brass frames fronted by mica; patented by John Gault), and, especially, cent-sized copper (mostly) tokens bearing advertisements and political slogans. Soon, these were supplemented by federal Postage Currency notes (1862) which in turn were replaced with Fractional Currency notes (beginning in 1863).

In the meantime, many United States silver and gold coins fled to other countries, and in Canada, American silver coins were a glut! The tiny island of Zanzibar off the east coast of Africa was awash in United States gold coins in 1862-3, a little-known fact. In the 1860s, various relative values were attached to federal paper money issues, silver coins, and gold coins. Silver and gold, which did not circulate, could be bought from specie and bullion dealers in larger cities, always at a sharp premium in terms of paper money. At one time it took over \$250 in federal paper money to buy \$100 face value in gold coins.

Meanwhile, during the Civil War the Treasury Department continued its issuance of various types of paper money, with the 1861 Demand Notes being the earliest major entry.

Demand Notes (1861-1862)

The Act of July 17, 1861 (authorizing denominations not less than \$10), supplemented on August 5, 1861 (allowing the \$5 denomination), provided for the issuance of \$50,000,000 in Demand Notes (as they came to be called), augmented by an additional \$10,000,000 on February 12, 1862. The \$50,000,000 was part of a \$250,000,000 loan, mostly in the form of bonds, authorized by Congress to help finance the Union effort in the Civil War. These Demand Notes were, in effect, loans that were in smaller denominations so as to be *sold* far and wide in the North.

These notes were intended for use at par to pay any and all obligations, including customs duties on imported merchandise. The reverse of each note was printed in green ink, quickly giving rise to the popular term greenback, although this was more widely applied to the later Legal Tender notes issued in far greater quantities. Although it was not stated on the notes, they were exchangeable at par with gold coins, for reasons given later in the present account.

Characteristics of the Notes

Unlike nearly all other types of currency, Demand Notes did not include the Treasury Seal or the names of the treasurer of the United States (secretary of the Treasury) and the register of the Treasury. Instead, others signed "for the" treasurer of the United States and "for the" register. On very early notes, the words "for the" were written in hand; soon thereafter, the inscription was added to the printing plates. Denominations were but three: \$5, \$10, and \$20. The face of each bore the engraved inscription, "Aug. 10, 1861" (on the \$5) and, in full, "August 10, 1861," on the two higher values. It is presumed that this is the day scheduled for the initial release of the notes. The designs, quantities of notes printed, and the depositories designated are as follows (figures, taken from Gene Hessler's

U.S. Paper Money, are incomplete and do not total the \$60,000,000 worth of such notes eventually issued):

\$5 Demand Notes of 1861

The face of this note depicts, on the left, Thomas Crawford's statue of Freedom (from atop the Capitol dome), engraved on steel by Owen G. Hanks. At the right is the portrait of Alexander Hamilton engraved after a painting by Archibald Robinson. These and all other Demand Notes were printed on contract by the American Bank Note Company, New York City.

\$5 Boston: 1,340,000 printed.

\$5 Cincinnati: 44,000

\$5 New York City: 1,500,000.

\$5 Philadelphia: 1,400,000

\$5 St. Louis: 76,000

Total printed: 4,360,000; face value \$2,180,000

\$10 Demand Notes of 1861

The \$10 notes have three illustrative vignettes, as compared to two on the \$5 and just one on the \$20. The face of this note, on the left, depicts the portrait of Lincoln, facing right, an engraving by Frederick Girsch from a photograph taken by C.S. German. At the top center is an eagle with a shield, a vignette brought to the American Bank Note Co. in 1858 by one of its founding firms, Toppan, Carpenter, & Co. At the right is the figure of an artist, standing, holding a rectangular easel.

\$10 Boston: 660,000

\$10: Cincinnati: 75,000

\$10 New York City: 640,000

\$10 Philadelphia: 580,000

\$10 St. Louis: 48,000

Total printed: 2,003,000; face value \$20,030,000

\$20 Demand Notes of 1861

The face of this note is highlighted by a central vignette depicting the personification, America, engraved by Albert Jones.

\$20 Boston: 300,000

\$20: Cincinnati: 25,000

\$20 New York City: 320,000

\$20 Philadelphia: 240,000

\$20 St. Louis: 25,000

Total printed: 910,000 notes; face value \$18,200,000.

Grand total of \$5, \$10, and \$20 denominations: 7,273,000 printed; face value \$40,410,000.

Additional notes were issued, not delineated above, to the total authorization of \$60,000,000.

Demand Notes Issued

The first Demand Notes were paid out in August 1861. The very first notes were used to pay government salaries in Washington. Soon thereafter, notes were given to Union soldiers, defense contractors, and others to whom the government was obligated. Merchants and commercial interests in the larger eastern cities were very skeptical of these new, unfamiliar notes and in many instances declined to receive them (the

Confederacy had its own remedy for such people; see below). Railroads would not accept them, and various banks in New York City united in their opposition of the paper. This played some havoc with government employees and soldiers.

A circular letter was sent by the Treasury Department to the assistant U.S. treasurers in Boston, New York City, Cincinnati, Philadelphia, and St. Louis, directing them to redeem Demand Notes in gold coin, if requested. This seemed to settle the situation, and from then until December 28, 1861, Demand Notes and gold \$5, \$10, and \$20 pieces had equivalent values. This circular letter was to become very important after December 28, 1861.

On September 3, 1861, General Winfield Scott issued a related circular to Army troops, noting in part, that:

"The Treasury Department, to meet future payments to the troops, is about to supply, besides coin, Treasury Notes in five, 10, and 20 dollars, as good as gold in all banks and Government offices throughout the United States, and most convenient for transmission by mail from the officers and men to their families at home."

The Demand Notes continued to be paid out into circulation, and by December 1, 1861, some \$24,550,325 had been distributed. By the time that specie payments were suspended, December 28th, the amount was \$33,460,000. By April 1, 1862, the entire \$60,000,000 worth had been printed and issued, according to historian John Jay Knox, but the above-listed figures of denominations and issuance come to just slightly over \$40,000,000.

After December 28, 1861, there was some delay when Demand Notes were presented for redemption in gold, although such exchange was eventually made based upon the Treasury Department circular sent out in late summer 1861.

An unanticipated result (and little known numismatic fact today) was that after December 28, 1861, Demand Notes became highly prized, and after Legal Tender notes were issued (in April 1862, and not redeemable in gold or usable at par for customs duties), Demand Notes sold for a sharp premium, especially after the coin-hoarding panic of July 1862. Almost immediately after the Legal Tender notes were circulated, the Treasury Department began retiring as many Demand Notes as it could, these in addition to those it exchanged for gold coins in the first few months of 1862. Within a year after they were issued, Demand Notes were rare.

The following are selected dates and the value that \$100 in Demand Notes sold for in relation to the new Legal Tender notes (adapted from *Hunt's Merchants' Magazine*):

1862, March 1: \$102.50
 1862, June 7: \$104.12
 1862, July 5: \$109.88
 1862, August 2: \$115.25
 1862, September 6: \$119.25
 1862, October 4: \$123.00
 1863, February 7: \$157.88
 1863, April 4: \$155.25.

Redemption of Demand Notes took place quickly, and the following table indicates that the original issue of \$60,000,000

face value was 99% retired by July 1, 1865! Selected fiscal years (the Treasury and its various branches, including the mints, operated on a fiscal year July 1 to the following June 30) showing the amount of Demand Notes outstanding:

1862, July 1: \$53,040,000
 1863, July 1: \$3,351,019
 1864, July 1: \$780,999
 1865, July 1: \$472,603
 1866, July 1: \$272,162
 1867, July 1: \$208,432
 1868, July 1: \$141,723
 1869, July 1: \$123,739
 1870, July 1: \$106,256
 1875, July 1: \$70,107
 1880, July 1: \$60,535
 1885, January (*sic*; half-year): \$58,240.

It can be seen from the above, that redemptions after 1880 averaged less than \$500 per year. Later, the Treasury Department wrote many notes off its books. Today, only a few hundred such notes exist, mainly of the \$5 denomination.

The Confederate States of America

While the depreciation of paper money was an annoyance to citizens in the North, the inhabitants of the South had even more difficult times. Confederate paper money traded (in terms of Union paper money) at a 5% discount when first issued, but soon dropped in value to the point at which it took \$10 in C.S.A. paper money to buy a \$1 Union note, then \$20, then \$50, and finally several hundred dollars difference in ratio. Some very interesting stories were related about federal paper money being sent to Union prisoners held at one or another of the Confederate prison camps; these notes were readily bartered to guards.

The Union's finances were bolstered by tens of millions of dollars arriving yearly from San Francisco, the entrepôt for gold commerce. The Confederacy had no counterpart, although some small amounts of the precious metal continued to be mined in the hills of Georgia and North Carolina. On the international markets, the Union could display metallic strength, while the Confederacy dealt mainly with hopes and promises. In 1991, Douglas B. Ball's master work, *Financial Failure and Confederate Defeat*, was published and gives much valuable information in this regard.

It is worth mentioning that few if any Demand Notes were sent to Europe, for the financial interests there were primarily affianced to the Confederate States of America (which was able to float bonds in England and which sent large quantities of paper currency there). Nor did government banks in other foreign countries want these notes or any others of the era, as paper to them was precarious in value; they demanded gold or silver coins (silver being the metal of choice in China, gold mostly elsewhere). Regarding the situation in Europe, Congressman James G. Blaine of Maine was to later write:

"Confederate bonds were more popular in England than the bonds of the United States. The world's treasuries were closed

against us. The banks of Europe, with the Rothschilds in the lead, would not touch our securities. The united clientage included the investors of Great Britain and the Continent, and a popular loan could not be effected without their aid and cooperation. We were engaged, therefore, in a three-fold contest, a military one with the Confederacy, a diplomatic and moral one with the governments of England and France, a financial one with the money power of Europe.

Although neither England nor France became an open military ally of the Confederacy, they provided much help for the "lost cause," England building and France sheltering the C.S.S. *Alabama*, the most notorious raider of the Civil War, being but one of many examples.

Meanwhile, the Confederacy was issuing its own paper money, \$1,000,000 authorized on March 9, 1861, and \$20,000,000 on May 16 of the same year, enforcing their circulation by stating that not to receive these at par was tantamount to treason and was punishable by death! The Union did not resort to such extremes. However, threats of capital punishment or otherwise, paper notes of both sides soon achieved their own market values in terms of silver and gold coins. Confederate paper money maintained more or less a stable status in 1861, but after the unexpected military loss at Fort Donelson in February 1862, the value and reputation of the notes and related bonds plummeted, and after that time Confederate paper spiraled downward like a falling autumn leaf.

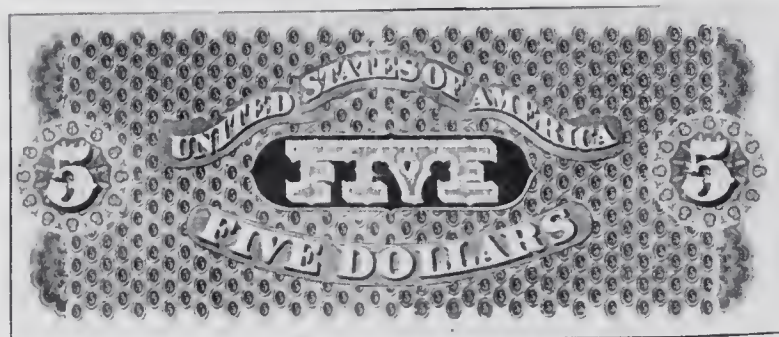
The Bass Collection (Summary)

The historical and the numismatic record indicates that Demand Notes were rare within a few years of their original issuance. The incredible effort by Albert A. Grinnell over a long period of years, with little numismatic competition, yielded him fewer Demand Notes than we offer here. In addition, some beautiful and rare Proof notes highlight the various designs.

Quality \$5 Demand Note

Series of 1861

Payable at New York



- 1 \$5 Friedberg-1. Demand Note. Series of 1861. Payable at New York. Serial: 43319. Extremely Fine-40 (CGA). The margins are quite close as expected, though none interfere with the design borders. Sharp edges and excellent color. The body of the note retains much of its original crispness. A small pin-hole is noted near the center of the bottom margin. Though more available than many of the notes to follow, \$5 Demand Notes become very scarce at higher grade levels. The advanced type collector is here faced with an opportunity which seldom occurs at public auction.

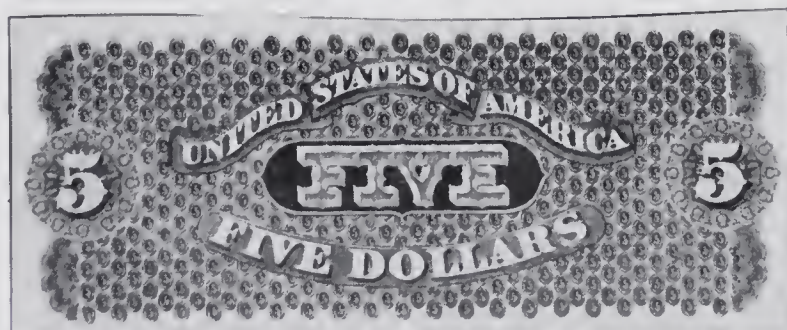
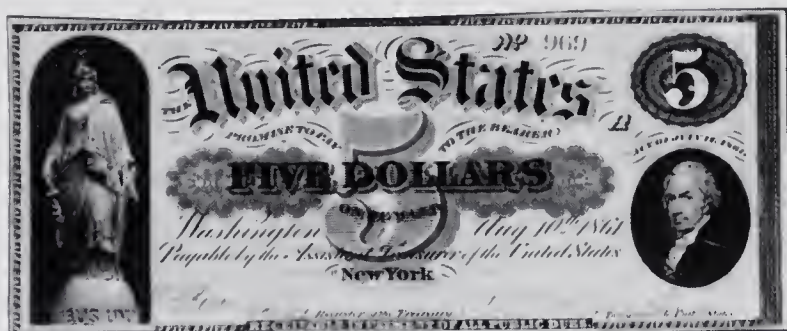
From the Robert F. Schermerhorn Collection.

Extremely Rare \$5 Demand Note

Series of 1861

"For the" Handwritten

Payable at New York



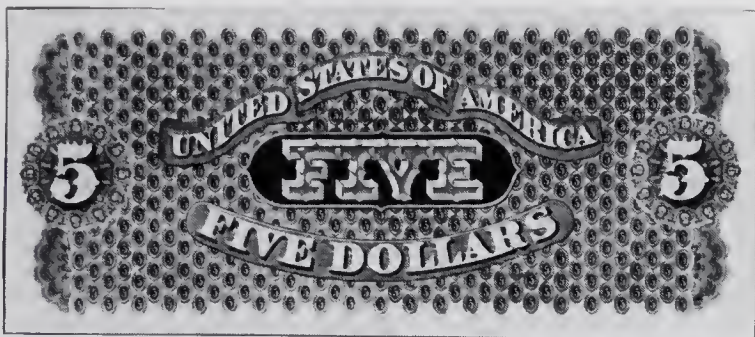
- 2 \$5 F-1a. Demand Note. Series of 1861. Payable at New York. Serial: 969. Extremely Fine-45 (CGA). Erratically cut from the original sheet, the top margin into the design border slightly. Lightly creased with small corner folds. Bright and attractive. Of exceptional quality and one of the finest known examples. Important as the very rare variety with "For the" handwritten, though prohibitively rare when considering the excellent quality of the note. The latest edition of Martin Gengerke's census, *United States Paper Money Records*, reports the existence of a mere eight examples. This specimen is nothing less than a treasure deserving a place in the collection of a true connoisseur where it will undoubtedly remain a great highlight.

The earliest face plates used to print Demand Notes of 1861 were engraved with the intention of being signed *personally* by the Treasurer of the United States and the Register of the Treasury. Apparently there was a great oversight on the part of the person or persons who approved the engraved plates, as it clearly would not be possible for the Treasurer and Register to personally sign the hundreds of thousands of notes that would be issued. In place of their original signatures, it was devised that Treasury Department clerks would be authorized to sign for these officers. Due to the wording of the early plates it was necessary for the clerks to hand write "For the" before the printed titles so that the notes read correctly. It was quickly realized that significant time was being lost in handwriting these extra words, thus the plates were re-engraved. Only the earliest Demand Notes are found with "For the" handwritten. These are all extremely rare and recognized as highlights of the Demand Note series.

From the Robert F. Schermerhorn Collection.

Unusual Demand Note Proof

Back Design
The First "Greenback"



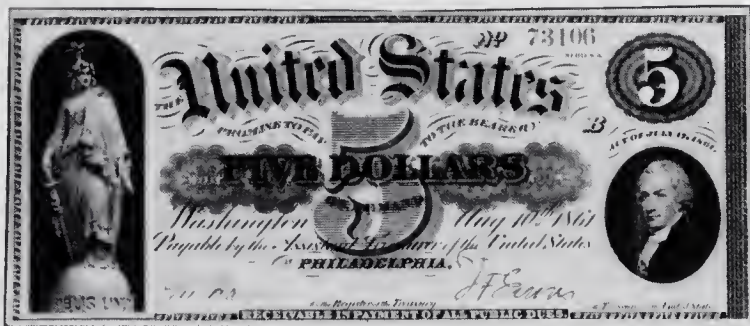
- 3 \$5 Demand Note. Uniface Proof of back design. Type of F-1. Series of 1861. Crisp Uncirculated. Listed in the Gene Hessler reference, though without an attribution number. Printed on thin India paper and mounted on heavy card. The bold green printing is exceptionally bright. Nice even margins all around. Some disturbances are noted at the corners, the lower right being most significantly impaired by light roughness of the paper and two short tears. A lovely specimen depicting the back design for the \$5 Demand Notes to its finest advantage.

Prepared by the American Bank Note Company, as were all of the Demand Notes. Proofs are known of each type of Demand Note, as reported in Gene Hessler's *U.S. Essay, Proof and Specimen Notes*. For those bidders who may not be familiar with the reference, it is highly recommended reading for any advanced collector of United States currency. Included is detailed information on the title subjects, with many illustrations of these pieces, as well as reproductions of original artists' sketches for designs. Here, indeed, is a unique look at the historical and artistic beginnings of federal currency issues.

From the Robert F. Schermerhorn Collection.

Desirable \$5 Demand Note

Series of 1861
Payable at Philadelphia

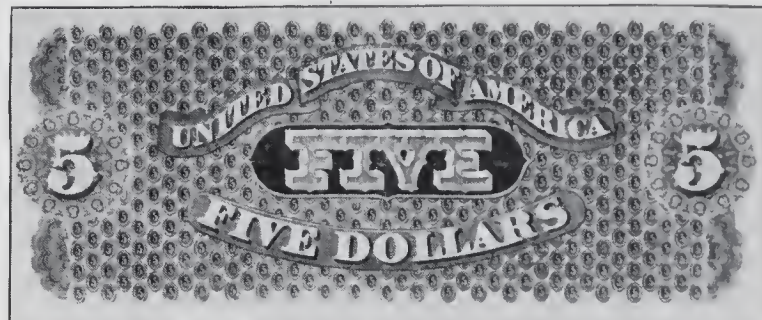
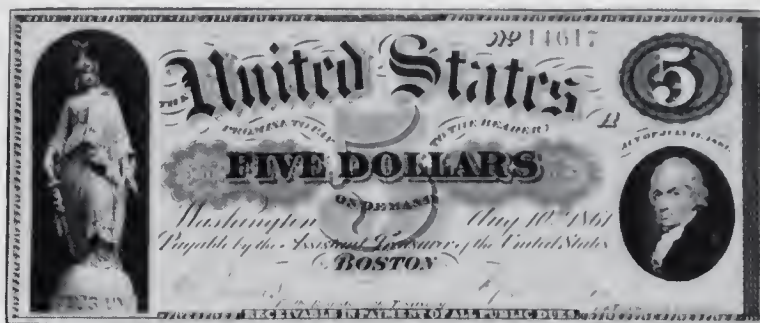


- 4 \$5 F-2. Demand Note. Series of 1861. Payable at Philadelphia. Serial: 73106. Very Fine-35 (CGA). A few light creases through the body are noted, as are some tiny pinholes at the center. Still the note retains much of its original crispness and the colors remain bright. Very attractive overall. Another of the more available Demand Notes, but again a very desirable note in the grade found here. Only a small handful of survivors grade higher.

From the Robert F. Schermerhorn Collection.

High-Grade \$5 Demand Note

Series of 1861
Payable at Boston

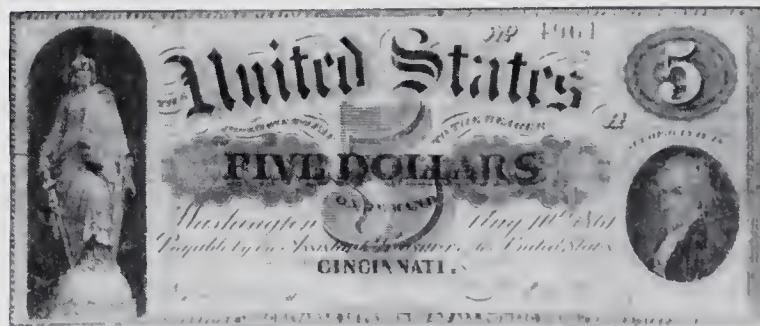


- 5 \$5 F-3. Demand Note. Series of 1861. Payable at Boston. Serial: 14617. Very Fine-35 (CGA). Much of the original crispness remains, and at no point is the margin tight enough to interfere with the design. Near perfect centering is an additional bonus. The color remains bright, and overall the note is attractive enough to be considered a higher grade. Many Demand Notes saw heavy circulation, with the result that the vast majority of the survivors in all denominations are well used. Only a precious few of these notes (probably fewer than five) grade higher than this specimen. A high-quality type note worthy of careful consideration.

From the Robert F. Schermerhorn Collection.

Extremely Rare \$5 Demand Note

Series of 1861
Payable at Cincinnati



- 6 \$5 F-4. Demand Note. Series of 1861. Payable at Cincinnati. Serial: 4961. Good-4. Restored (CGA). Heavily worn. Though

appearing upon first glance to be VG, close inspection reveals a long edge split which is restored on the back. A couple of tiny chinks out of the margin are also noted. The margins are mostly into the design on the face, and only slightly so on the back. The Martin Gengerke census reports just five surviving examples. Clearly a great rarity among Demand Notes, it is very doubtful if many more could exist. Collectors with a serious interest in this type are advised to not let the condition be a hindrance. Another example may not be available for *many years to come*.

Cincinnati and numismatics: In the annals of Civil War numismatics, Cincinnati, on the north bank of the Ohio River, was one of the most active American cities. Its location as a federal depository in connection with various notes and obligations, including the Demand Note offered here, is of course important. However, it was prominent in other contexts as well.

For many years it had served as a financial center for trade on the Ohio River, the upriver counterpart to St. Louis, Missouri (on the connecting Mississippi River). Several different counterfeit detector journals were published there. Examples include the *Western Counterfeit Detector and Bank Note Table* (under the supervision of H.H. Goodman & Co., exchange brokers, 1840), and the *Cincinnati Safety Fund Bank Note Reporter* (Langdon, Hawes & Co., circa 1856-1860).

In the general period 1862-1864, Cincinnati was the largest manufacturing center for Civil War tokens. The shops of Stanton, Murdock, Lanphear, and others turned out tens of millions of such pieces to the extent of thousands of different varieties. In addition, the highly interesting WEALTH OF THE SOUTH tokens, from dies by Benjamin True, struck by John Stanton, were sold in the South in 1860 and in the same year were part of an illustrious series of political tokens by the same issuer.

A numismatic sidelight is provided by the Great Western Sanitary Fair opened in Cincinnati in Greenwood Hall on December 21, 1863, and closed on January 9, 1864. Donations valued at \$235,406.62 were received during this period and, after a two-week exhibition period, sold through various venues, including a modest amount of numismatic material through an auction conducted on March 15, 1864, by S.G. Hubbard, who did business from rooms upstairs at 21 West Fifth Street, between Main and Walnut streets.

President of the fair was Major General William S. Rosecrans, who after his defeat at Chickamauga, was relegated to less strategic duties (in 1864 he would also serve as president of the Mississippi Valley Sanitary Fair in St. Louis; still later he served with the Treasury, with his signature appearing on currency). A copy of the slim little catalogue published for this event was in Sale 1 of the Harry W. Bass, Jr. Library, conducted last year by George F. Kolbe, and the successful bidder for it was your editor (QDB); previously, the only copy seen had been that in the Massachusetts Historical Society Library (although the catalogue is best described as hard to find if you want one, not necessarily valuable when located).

This was a wonderful numismatic event. Significantly, the two most prominent makers of Civil War tokens—William K. Lanphear and John Stanton—each consigned (donated) tokens to the sale! Moreover, Hon. Salmon P. Chase, Secretary of the Treasury, contributed Mint medals and other items. From far-off Philadelphia, Robert Coulton Davis sent items that would be described from Lot 652 to 657. Benjamin True seems to have sent some of his campaign tokens from the 1860 contest, although the source of these was not identified. From his office located in the Marble Block, Hartford, Connecticut, specie broker, banker, rare coin dealer, and medal-issuer Alfred S. Robinson dispatched a parcel of tokens bearing his advertisement. Other individuals contributed such varied items as an 1855 pattern Flying Eagle cent, several Lincoln medals, George H. Lovett's "I AM READY" medal, and "four Secesh medals" (Confederate medals, not otherwise described, but certainly interesting and, today in 1999, rare). Among the others donating numismatic items to the auction included C.F. Adae (Cincinnati), M. Jamieson (Batavia, OH), S.J. Broadwell (Cincinnati), and W.A. Dallas (Owensville, OH), these names not being recognized today by your editor as being prominent collectors of that long-ago era. Perhaps tracking them down would be a project for members of the Numismatic Bibliomania Society.

Among other items, Maj. General William Tecumseh Sherman, later to gain fame (or infamy) with his march through Georgia and the burning of Atlanta, contributed a "Confederate Treasury Note, fifty dollars, new issue." James Ross Snowden, the most numismatically enlightened person ever to occupy the post of Mint director (1853-1861) up to this point in time, generously sent along a copy of his master work, *A Description of the Medals of Washington, of National and Miscellaneous Medals*.

The committee assisting S.G. Hubbard in the conducting of the sale consisted of T.C. Day (chairman), Geo. McLaughlin, Samuel B. Warren, Joseph Zanoni, Thomas Cleneay, and Noah B. Wells. Zanoni was an issuer of Civil War store cards (his name is stated as ZANONE on the die). Thomas Cleneay was a very well-known numismatist with specialties in many areas in-

cluding tokens. The name of Robert Downing, another well-known Cincinnati numismatist of the time (but who later in life took a leaf from the morality guide used by J. Ledyard Hodge), and who issued tokens, is not found among accounts of this sale; perhaps he was busy doing something else.

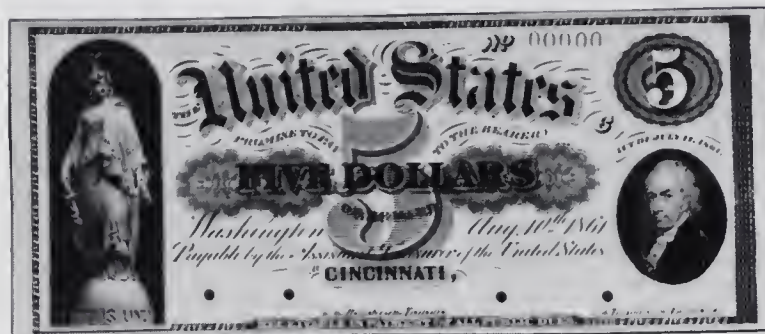
A few years later, Robert Mercer would become an important numismatist in Cincinnati. Fast forward to the 1930s and early 1940s and we have many more names including "pirate" Thomas G. Melish and dealer Sol Kaplan.

From the Robert F. Schermerhorn Collection.

Rare \$5 Demand Note Proof

Face Design

Payable at Cincinnati



- 7 **\$5 Demand Note. Uniface Proof of face design. Type of F-4. Hessler-4/242D. Series of 1861. Payable at Cincinnati. Serial: 00000. Crisp Uncirculated.** Nearly as made with the lower right corner having suffered slight damage to the corner of the India paper. The card is not affected. Bold green and black printing on India paper, mounted on card. The serial number is in bright red ink. Two holes are punched in each of the areas where the signatures are found on normal notes. Similar to the illustration in Hessler's reference, but this does not appear to be the same note.

Owen G. Hanks is credited with the engraving of Freedom as she appears on this note. The original statue, designed by Thomas Crawford, can be found atop the United States Capitol building in Washington D.C. Crawford also designed the bronze entry doors of the Capitol as well as the U.S. Senate pediment. Expanded comments concerning Crawford and the statue are found in Bowers' *Commemorative Coins of the United States: A Complete Encyclopedia*.

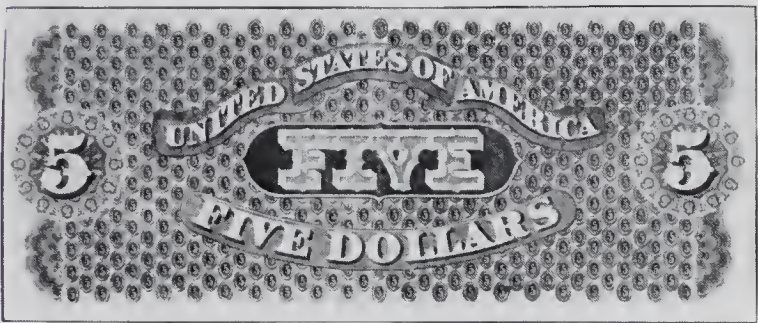
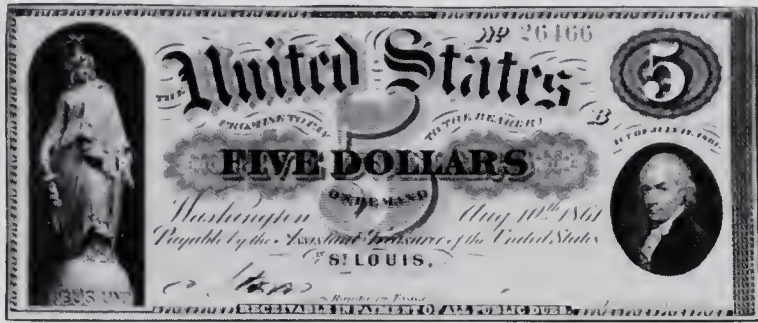
From NASCA's Brookdale Public Auction Sale, November 1979, Lot 1416.

Quality \$5 Demand Note

Series of 1861

Payable at St. Louis

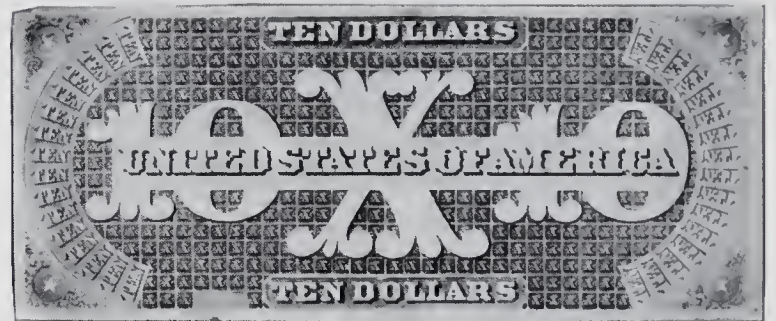
Possibly the Finest Known



Quality \$10 Demand Note

Series of 1861

Payable at New York



- 9 \$10 F-6. Demand Note. Series of 1861. Payable at New York. Serial: 42004. Fine-12. Repaired (CGA). Once called VF as indicated in the Gengerke census, a tear at the top right corner of the face, and a small area of edge repair visible on the back dictate a slightly lower grade by today's more conservative standards. A few tiny pinholes are also noted at the center. The margins are complete and the appearance is nice for the grade. Moderately circulated, but remaining very respectable in the context of \$10 Demand Notes. Highly sought after at this grade level, as most examples have seen heavy circulation in the channels of commerce.

From the Robert F. Schermerhorn Collection.

- 8 \$5 F-5. Demand Note. Series of 1861. Payable at St. Louis. Serial: 26466. Very Fine-35 (CGA). Five vertical creases through the body of the note and a very short and inconspicuous edge tear are all that keep this from the Crisp Uncirculated category. Only one center crease is really heavy enough to see without close inspection, the others are very light. A lovely note retaining nearly all of its original crispness. The margins are tight as usual, but all are complete. Light foxing at the top left corner is noted for accuracy.

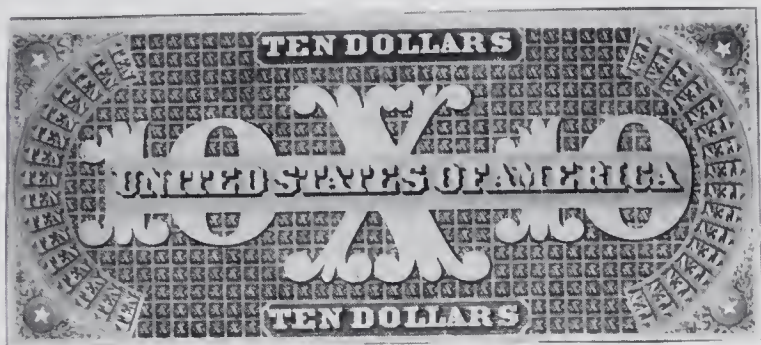
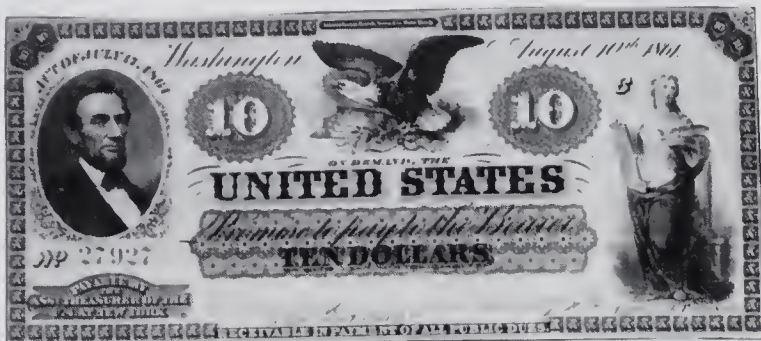
The Harry Bass Research Foundation inventory indicates that only eight specimens are known. Updated census information compiled by Martin Gengerke indicates nine specimens. This type, payable at St. Louis, is one of the rarest of the \$5 Demand Notes (not including of course those with "For the" handwritten). Other federal depositories in New York, Philadelphia, and Boston were situated in greater population centers and more of these notes are available today. The pieces payable in Cincinnati and St. Louis are very rare. An important rarity and an opportunity to acquire what appears to easily be one of the finest known examples, if not the *very finest*.

From the Robert F. Schermerhorn Collection.

Extremely Rare \$10 Demand Note

Series of 1861

"For the" Handwritten
Payable at New York



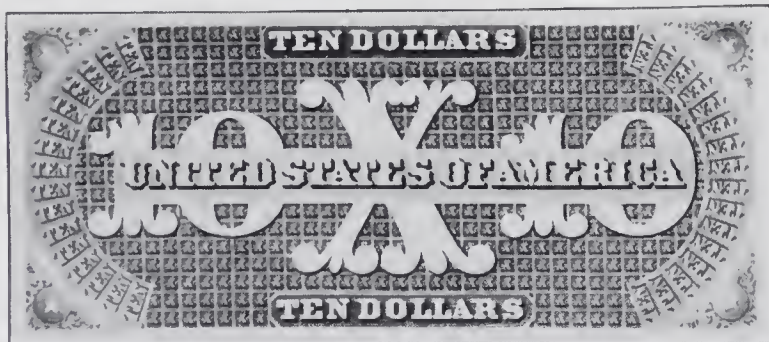
- 10 **\$10 F-6a. Demand Note. Series of 1861. Payable at New York. Serial: 27927. Very Fine-35 (CGA).** A scattering of tiny pinholes is noted through the body of the note. These, and two light rust marks from a staple, are all that keep this note from being classified as AU. The paper shows some slight aging, but aesthetically it remains quite pleasing with good color. The paper retains the nearly full crispness of an Uncirculated note, three light vertical creases being the only disturbances. Decent margins round out the package with only that of the right face tight enough to interfere with the design border.

This is the extremely rare subvariety with "For the" handwritten; a note almost never encountered in any grade. In fact, the current census reports the existence of merely five specimens, of which this is clearly one of the two finest. One of these five is permanently impounded in the ANA Museum in Colorado Springs leaving only four available to the present generation of collectors. An offering of exceedingly great importance.

From the Robert F. Schermerhorn Collection.

Interesting \$10 Demand Note Proof

Back Design

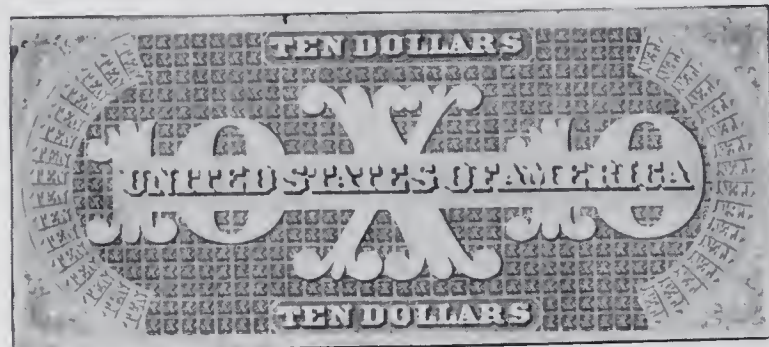


- 11 **\$10 Demand Note. Uniface Proof of back design. Type of F-6. Hessler-Fd 2. Series of 1861. Choice Crisp Uncirculated.** Bold light green ink on India paper, mounted on card. Nearly as made with slight wrinkling noted at all four corners. A beautiful Proof of this remarkable "greenback" design.

From the Robert F. Schermerhorn Collection.

Scarce Series of 1861 \$10 Demand Note

Payable at Philadelphia



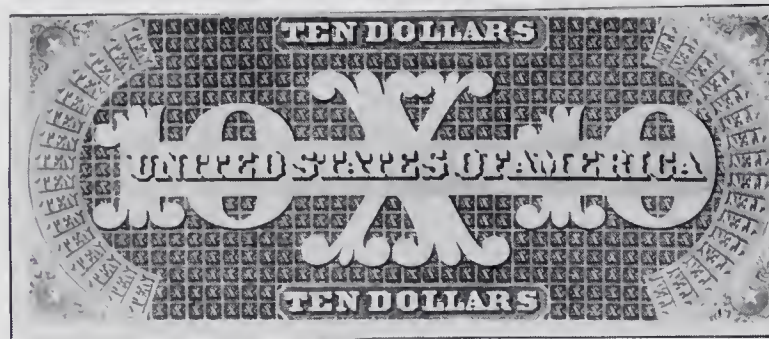
- 12 **\$10 F-7. Demand Note. Series of 1861. Payable at Philadelphia. Serial: 69035. Fine-15 (CGA).** Moderately circulated with the only problems of note being a couple of light brown stains in the margins and visible only on the back. Well centered with only the slightest roughness in the margins. Another Demand Note combining scarcity and respectable quality.

From the Robert F. Schermerhorn Collection.

Choice \$10 Demand Note

Series of 1861

Payable at Boston



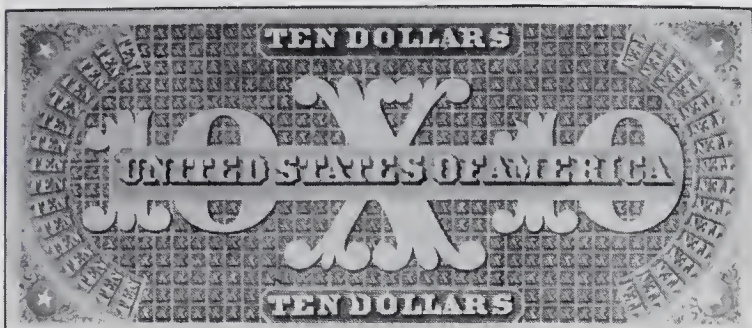
- 13 **\$10 F-8. Demand Note. Series of 1861. Payable at Boston. Serial: 40321. Very Fine-35 (CGA).** The ink colors remain bright and the paper retains significant body. A single tiny pinhole is noted near the top edge of the note. An attractive example though printed slightly out of register on the back side. According to census information, only a small handful grade as high or higher than this specimen, the majority are Fine or below. These are seldom offered and always attract many interested buyers, a number that seems to be continuously swelling, an undeniable symptom of a very healthy currency market.

From the Robert F. Schermerhorn Collection.

Unique \$10 Demand Note

Series of 1861

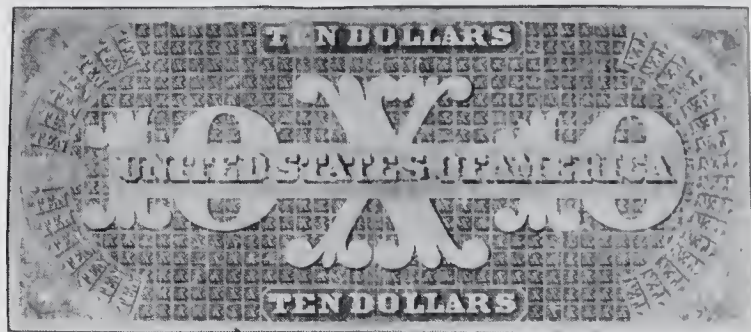
"For the" Handwritten
Payable at Cincinnati



Exceedingly Rare \$10 Demand Note

Series of 1861

Payable at St. Louis



- 14 **\$10 F-9a. Demand Note. Series of 1861. Payable at Cincinnati. Serial: 10070. Very Fine-30 (CGA).** Variety with "For the" handwritten. Relatively well centered with full margins all around the back. The face margins are very tight and just touch the design borders in places. Bright and attractive without any visible problems worthy of note. All notes of this series and denomination are considered scarce and collectible in any grade.

This note, payable at Cincinnati, would be recognized as an extreme rarity even as the standard variety. The present specimen, with "For the" handwritten, is identified in Friedberg as **unique**, a fact verified by Gengerke's census. An incredibly important offering which might be termed a *historical event*. Certain to inspire many serious collectors, and rightfully so, as this may well prove to be a singular opportunity for the present generation. In the years since it was acquired by Robert Schermerhorn a generation of collectors has come and gone without having seen this note on the open market!

From the Robert F. Schermerhorn Collection.

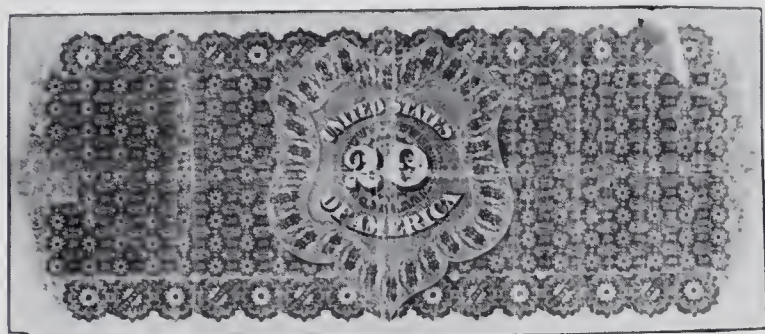
- 15 **\$10 F-10. Demand Note. Series of 1861. Payable at St. Louis. Serial: 35202. Very Good-8. Tape Repaired (CGA).** Sharpness and body of a Fine note, but with heavy edge roughness. A tear at the right end of the face, and a missing corner tip have been repaired on the back.

An extremely rare variety payable at St. Louis, even more so than its \$5 counterpart offered in Lot 8. The census reports the known survival of a mere four notes. The Friedberg reference prints no value for this issue, not surprising, as in this market it seems very unlikely that any printed number would remain accurate for very long. Any Demand Note payable at St. Louis, regardless of grade, is highly desirable and worthy of careful consideration.

From the Robert F. Schermerhorn Collection.

Famous \$20 Demand Note

Series of 1861
Payable at New York
A Classic Rarity



- 16 \$20 F-11. Demand Note. Series of 1861. Payable at New York. Serial: 74206. Good-6. Repaired (CGA). The paper retains enough body to qualify for VG, but two repaired tears are evident on the back. The lower right corner has just the tip missing which does not interfere with the design. A staple puncture is also noted toward the left end. In spite of the mentioned defects, this note is very rare, desirable, and significantly more valuable than the \$5 and \$10 Demand Notes. This note is one of a scant seven specimens reported in the census!

From the Robert F. Schermerhorn Collection.

Unique \$20 Demand Note

Series of 1861
"For the" Handwritten
Payable at New York



- 17 \$20 F-11a. Demand Note. Series of 1861. Payable at New York. Serial: 7216. Good-6. Damaged (CGA). Variety with "For the" handwritten. Body of a VG or perhaps Fine note, though extensive edge repairs are visible around the back margins. The lower right corner, relative to the face, is missing.

Regardless of its problems, this note is listed in the Friedberg reference as **unique**, making it the only known \$20 Demand Note with "For the" handwritten, as none are reported for any of the other three depositories. The appearance of this note at public auction is thus nothing short of a *landmark* occurrence. One of the most exciting, most important, and most desirable notes in the Bass Collection.

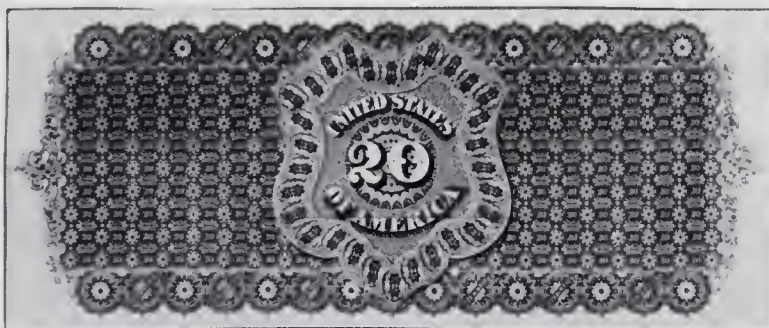
From the Robert F. Schermerhorn Collection.

Intriguing \$20 Demand Note Proof

Back Design

- 18 \$20 Demand Note. Uniface Proof of back design. Type of F-11. Hessler-Fd 3. Series of 1861. Crisp Uncirculated. Slight paper disturbances are noted at the corners, mostly just light wrinkles though the top left corner does exhibit a short tear. Printed in bright green on India paper and mounted on card. Bright and fresh as are the other Demand Note Proofs offered above. The \$20 is additionally important as the rarest denomination in the series.

From the Robert F. Schermerhorn Collection.



Very Rare \$20 Demand Note

Series of 1861
Payable at Philadelphia

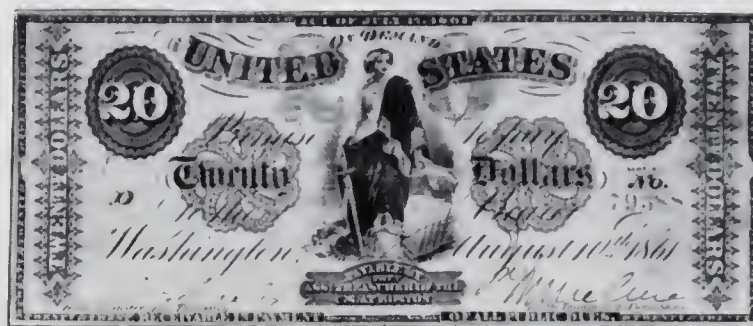


- 19 \$20 F-12. Demand Note. Series of 1861. Payable at Philadelphia. Serial: 19056. Very Good/Fine-10 (CGA). Generally aesthetically pleasing, though some areas of light roughness are noted in the margins. Pinholes are also visible under proper light, but these seem to be more rule than exception for circulated Demand Notes. The Gengerke census reports just six examples, although from the aspect of market availability this is somewhat misleading as two of these are permanently impounded in museums. Thus *only four examples* are available to the collecting community. The present specimen has been off the market for some time.

From the Robert F. Schermerhorn Collection.

Exceedingly Rare \$20 Demand Note

Series of 1861
Payable at Boston

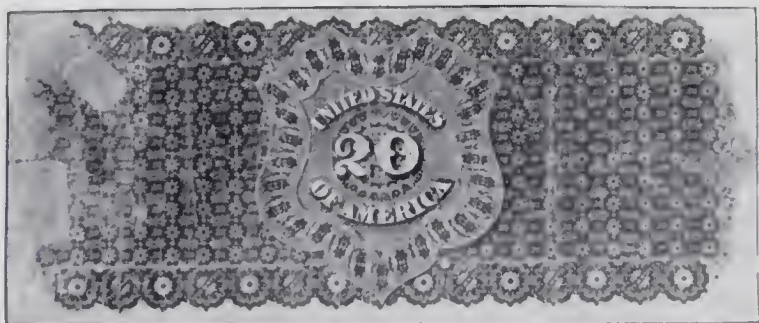


- 20 \$20 F-13. Demand Note. Series of 1861. Payable at Boston. Serial: 79388. Very Good-8. Repaired (CGA). Evenly worn and showing some light soiling as is common at the grade level. A few stray pinholes are noted as is some edge roughness that has been repaired. A satisfying example for the issue. The current census information lists only four specimens extant. The Harry Bass Research Foundation inventory indicates that five are known; perhaps Mr. Bass knew something that we don't. In either case this is clearly another great rarity that, according to available information, may not exist any finer than this.

From the Robert F. Schermerhorn Collection.

Unique \$20 Demand Note

Series of 1861
Payable at Cincinnati



- 21 \$20 F-14. Demand Note. Series of 1861. Payable at Cincinnati. Serial: 20447. Very Good/Fine-10. Repaired (CGA). Well circulated with a few splits and small tears, each of which has been repaired. The note is still pleasing, even considering the problems. One must wonder if any of this is meaningful, as the Friedberg reference lists this specimen as **unique**, as do the notes of the Harry Bass Research Foundation. These claims are verified by the updated Gengerke census. Where will a collector find another example? An offering that represents yet another important opportunity deserving careful consideration. The present Demand Note will be a highlight of any collection it graces.

From the Robert F. Schermerhorn Collection.

LEGAL TENDER NOTES (1862 ONWARD)

Legal Tender Notes Proposed

Salmon P. Chase, secretary of the Treasury under Lincoln, was a "hard money" man. On December 28, 1861, payment of gold coins was suspended by the Treasury (see information under our historical account of Demand Notes). Immediately thereafter, they were in especially strong demand.

On January 29, 1862, in a letter to the Committee of Ways and Means, Secretary Chase shared his view:

It is not unknown to the Committee that I have felt, nor do I wish to conceal, that I now feel a great aversion to making anything but coin legal tender in payment of debts. It has been my anxious wish to avoid the necessity of such legislation. It is, however, at present impossible, in consequence of the large expenditures entailed by the war, and the suspension of the banks, to procure sufficient coin for disbursement; and it has, therefore, become indispensably necessary that we should resort to the issue of Untied States notes.

"The making them a legal tender might, however, still be avoided, if the willingness manifested by the people generally, the railroad companies [at the time the major way to move people and freight between eastern cities], and by many of the banking institutions, to receive and pay them as money in all transactions, were absolutely or practically universal; but, unfortunately there are some people and some institutions which refuse to receive and pay them. Such discriminations would, if possible be prevented; and the provision making the notes a legal tender, in a great measure at least, prevents it, by putting all citizens in this respect on the same level, both of rights and duties."

Chase went on to say that these notes should be based upon security provided by interest-bearing bonds, a "judicious system of adequate taxation," and other safeguards. In any event, he hoped to "secure the earliest possible return to a sound currency of coin and promptly convertible notes [as Demand Notes were]."

In debate, Justin S. Morrill, of Vermont, was among those not in favor of such notes, stating that he was "against making anything a legal tender but gold and silver, as calculated to undermine all confidence in the Republic, whose reputation would be dearer to statesmen, as well as to soldiers, than life itself."

Legal Tender Notes Issued

Notwithstanding such comments, on February 25, 1862, legislation provided for the second issue of federal paper money during the Civil War. The Legal Tender notes succeeded the Demand Notes and were authorized to the extent of a maximum of \$150,000,000. The legislation provided for the immediate retirement of Demand Notes, which, as they were redeemed, could be replaced by Legal Tender notes (but not to exceed the \$150,000,000 total authorization of the latter). Unlike Demand Notes, the Legal Tender notes were a pure fiat currency and could not be redeemed in gold coins,

nor would the government receive them at par (face value) in payment of customs duties. As a numismatic sidelight, it is worth mentioning that the Philadelphia Mint would not accept them at par either, in payment when collectors ordered current Proof coins and sets. Legal Tender notes first reached circulation in April 1862 and helped accelerate the flight of silver and gold coins from the channels of trade and commerce.

Legal Tender and other notes of the era were printed under contract by private bank note companies, as the Treasury Department did not have its own facilities. These firms included the American, Continental, and National companies. The American Bank Note Co., formed in 1858 by a consolidation of leading bank note printers, was the best known and is still in business today.

The front or face of each Legal Tender note, from \$1 to \$1,000, bore designs, inscriptions, a serial number printed in red, and the reproduced signatures of Treasury Department officials. In April 1862 the first notes reached circulation. Interestingly, these were not receivable at par in payment of customs duties.

Legal Tender Notes in Circulation

Such notes were largely unwanted outside of the North, and, for example, in the financial district of London they were not accepted. Gold coins, the payment of which had been suspended by the Treasury on December 28, 1861, continued to rise in value sharply and were exported in large numbers. In 1864 the value of Legal Tender "greenback" notes went from bad to worse, and on July 11, 1864, a \$100 Legal Tender note was worth just \$39 in silver coins, this being the nadir of its trade value during the conflict. The situation was worse—much worse—in the Confederacy, where a \$100 note was worth just \$4.60 in federal coins. However, while Legal Tender notes rose in value, Confederate bills were to depreciate further as time went on. By January 1865, a \$100 note from the South was worth about \$1.70 in coins, eventually falling to about 2¢ (yes, two cents).

Meanwhile, from reserves held in New York City the Treasury Department had been selling gold coins to brokers, investors, merchants needing coins for customs payments, etc. A Treasury report dated April 11, 1868, noted that from March 2, 1861, to March 18, 1868, gold coins amounting to \$200,325,856 had been sold for \$293,783,360 in paper money (mostly Legal Tender notes, but some Demand Notes in the earlier months), and that commissions on the sales had been paid to the extent of \$231,650, also in paper money. Some sales made during periods of great devaluation of Legal Tender notes yielded a great premium in paper money, such as a sale of \$780,000 face value in gold coins to Ketcham, Son & Co. for \$1,840,837.50 in paper money.

Although the Treasury Department was the largest *dealer* of all, trading in Legal Tender notes and gold coins took place in most American cities. Bullion dealers and exchanges posted prices for converting one medium into the other. Silver coins were also traded.

Silver and gold coins remained in hiding for most of the next decade. The Act of April 17, 1876 directed the Treasury to issue coins, and many were turned loose from government storage

during that month. For the first time, teenagers who had seen nothing but paper 5¢, 10¢, 25¢, and 50¢ Fractional Currency notes were able to see what Miss Liberty looked like on a dime, quarter, or half dollar. It took some time before enough coins were in circulation to satisfy demands, and it was not until December 17, 1878, greenback Legal Tender notes achieved par with gold and silver (which would have happened soon thereafter anyway, as mandated by law to take place on January 1, 1879). For the first time in American history, paper dollars, gold dollars, and silver dollars all had the same value!

Although the Demand Notes of 1861 were the first “greenbacks,” the Legal Tender notes gave rise to the popularity of the term. In time, “greenback” came to mean paper money, with a green back or of some other hue. Later in the century, many citizens who desired to vastly increase the amount of paper in circulation joined the Greenback Party. It was felt that such paper money would make it easier for farmers and others to repay their debts, something that would have been more difficult to do in silver or gold coins.

In the meantime, the Legal Tender notes were the workhorses of the American financial system.

Denominations and Designs

Over a long period of time Legal Tender notes were issued under various authorizations and in denominations of \$1, \$2, \$5, \$10, \$20, \$50, \$100, \$500, \$1000, \$5000, and \$10000. The first Legal Tender notes of 1862-3 were issued from \$1 to \$1000, with most being of the lower denominations. It was thought that a \$3 note would be issued, and the lower central vignette on the \$1 and \$2 notes had a 1-2-3 design, but despite the popularity of \$3 bills among private bank issues of the 1840s and 1850s, there never was a federal counterpart in later years.

Some 28,351,348 examples of the \$1 were issued of the early Legal Tender notes, each bearing the printed signatures of L.E. Chittenden and F.E. Spinner and the portrait of Secretary of the Treasury Salmon P. Chase. Much smaller quantities were produced of other denominations. During this decade, the use of a living person's image on paper money occurred in several instances, and little was thought of it. In contrast, it was tradition at the time not to identify living people on coins, although real people modeled for “Miss Liberty” from time to time.

On the Legal Tender \$1 the portrait of George Washington was instituted beginning with the Series of 1869, and more or less since that time the Father of our Country has been associated with this denomination.

Although the Legal Tender notes of 1863 depicted Alexander Hamilton, the depiction was changed to Thomas Jefferson with the Series of 1869, and since that time the \$2 legal tender has been *his* bill.

Legal Tender \$5 notes of 1862-3 copied the motif of the 1861 \$5 Demand Notes, perhaps facilitating the absorption of such controversial paper into circulation. Similarly, the earliest \$10 and \$20 Legal Tender notes echoed their Demand Note counterparts. Alexander Hamilton, seen on the Legal Tender notes of 1863 was also used on \$50 notes of the same era, an interesting and somewhat unusual crossing of denominations

in the same era. The \$100 Legal Tender note of 1862-3 depicts one of the most dramatic eagles ever seen on American currency, a cynosure then and now. Higher denominations were made in small numbers and bear different designs and portraits, with, perhaps, the back designs of the 1878 \$5000 and \$10000 being the most dramatic (no such notes have survived to the present day).

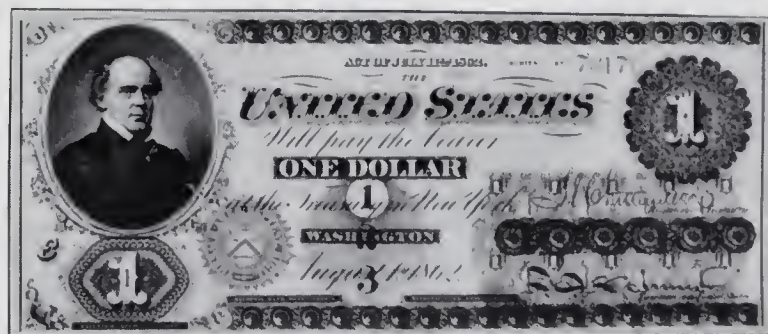
Numismatic Considerations

Sufficient quantities of Legal Tender notes were printed of the denominations from \$1 to \$10 that all are readily collectible today as *types*, although some signature combinations and seal varieties are scarce. Among higher denominations, the \$20, \$50, and \$100 are all scarce to rare, with high-grade examples being elusive for nearly all 19th-century issues, less so for their 20th-century counterparts.

Some designs are, well, quite forgettable, while others have become numismatic favorites. Among the latter are all of the early notes of 1862-3, which with their colorful green printing, red serial numbers, and historical importance, are widely sought. The “Pioneer Family” vignette, also known as the “Woodchopper,” as used for a long series of notes beginning with the 1869 Legal Tender \$5 has attracted many buyers.

The \$10 Legal Tender notes of the Series of 1901 have an imposing bison as the central motif, flanked by the portraits of Meriwether Lewis and William Clark. The back of the series of 1869 Legal Tender \$20 is somewhat but very subtly Egyptianesque, perhaps reflective of the popularity of Egyptology during that era. Of the \$50 notes they are probably more rare than they are beautiful, but, then, rarity sometimes induces beauty; witness the 1793 Chain AMERI. cent, condemned in its time, but at once beautiful (in the eye of the numismatic beholder) and rare today.

The Bass Collection offers a rich selection of Legal Tender notes, from the available to the seldom seen, with the rare \$50 and \$100 notes being stellar attractions, including not one, but two of the beautiful \$100 issues of 1862-3.



- 22 \$1 Friedberg-16. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 73179. Choice Uncirculated-64 (CGA). A delightful example boasting bold colors as well as a very bright and fresh overall appearance. The face margins are nearly complete, while the back is printed somewhat low. A tiny foxing spot is noted on the back. The variety with “National Bank Note Company” printed twice on the lower central portion of the face. An example that would be difficult to improve upon.

The vignette is that of Salmon P. Chase, a gentleman with a distinguished career in government, although with a few slip ups, as in his endorsement of his long-time pal Victor Smith. He served as the governor of Ohio, held office in the U.S. Senate, helped to organize the Ohio Republican Party, and

eventually was appointed Chief Justice of the U.S. Supreme Court. During Lincoln's presidency, he was Secretary of the Treasury, during which term he established the national banking system. His name is remembered today with the Chase Manhattan Bank.

About F.E. Spinner and "the signature": Of all autographs associated with United States paper money, none has achieved the fame of "F.E. Spinner." In *The Numismatist*, May 1949, Herman K. Crofoot contributed an article, "The Autographs of Francis E. Spinner," which was illustrated by many varieties of the most distinctive signature ever employed on American paper money. Crofoot was the owner of the Thomas Cunningham collection of Fractional Currency and related memorabilia. Cunningham, of Mohawk, New York, acquired it from the Spinner estate. The present editor (QDB) recalls Crofoot as a kindly old man who used to attend Empire State Numismatic Association meetings in the 1950s. As mentioned in the general introduction to the Bass Collection currency, Crofoot was one of only about a half dozen active bidders at the Grinnell Collection series of sales 1944-1946, joining William Donlon, James Wade, Harley Freeman, F.C.C. Boyd, and Richard Safflin in the gallery.

Francis Elias Spinner was born in 1806 in New York State, the son of Rev. and Mrs. John Spinner. Early occupations included candy making and saddle making, after which he went to Herkimer in the same state and opened a business which does not seem to have been profitable. In the 1820s and 1830s he was active in the New York State Militia, and in due course also served as deputy sheriff and sheriff of Herkimer County. He found his true calling in banking, and for a long time served as a principal of the Mohawk Valley Bank, under titles of cashier, director, and president. Along the way he had occasion to sign many documents and engage in extensive correspondence (Spinner loved to write letters), creating for a later generation of collectors a large corpus of items signed with his name, typically rendered boldly in black ink, with ornate flourishes. Many words have been used to describe his trademark, but none more colorful than this in the January 1871 issue of the *American Journal of Numismatics*: "Gen. Spinner's signature on the Greenbacks looks like the track of a drunken crab playing tag with a corkscrew."

Spinner resigned from the Mohawk Valley Bank in 1856, when he found that his duties in the United States Congress, following his election in 1854, occupied nearly all of his time. In March 1861, President Abraham Lincoln appointed him as treasurer of the United States, a position he was to occupy for 14 years, retiring in June 1875, after which he became an early "snowbird" and forsook New York State for the warmer climate of Jacksonville, Florida, where he lived until his death in 1890.

For a long time, Spinner's autograph signature on federal paper money has been popularly collected. In February 1932, in *The Numismatist*, Rollo E. Gilmore noted, in part:

"Our paper notes and fractional currency was first issued during Abraham Lincoln's administration and all the notes and much other fractional currency bore the personal ink signature of F.E. Spinner, Jr."

In the same journal, in May 1949, the aforementioned Herman K. Crofoot wrote, in part:

"During his years in the Treasury Department, Spinner's famous autograph signature appeared on all United States currency. This signature was perfected while Spinner was sheriff of Herkimer County, as a stumbling block to counterfeiters. It is notoriously difficult to duplicate."

However, the fact was and still is that Francis E. Spinner personally signed few if any of his notes. Instead, the work was done by trained helpers or, in most instances, printed. This situation is mentioned in several places, but mostly out of the mainstream of today's numismatic publications.

Carl Sandburg's popular and wonderful four-volume biography, *Abraham Lincoln: The War Years*, relates an anecdote in which President Lincoln mused that Spinner must be very busy, considering all of the notes he had to sign, but quickly smiled when it was called to his attention that no human being on earth could possibly personally sign millions of such items!

However, years before, in the *American Journal of Numismatics*, Volume 20-21, July 1883, "About Greenbacks," this was stated (but was mostly overlooked by later generations of currency experts):

"In 1861 our first Greenbacks were printed by the New York bank note companies, and the Treasurer and Register signed them with their own proper hands. But the infant army, that financial Oliver Twist, was always clamoring for 'More.' Spinner was no Briareus the hundred-handed, and Chittenden could not devote more than 24 hours a day to his own autographs. So Congress authorized them to sign by proxy. Then the issue grew till 70 clerks...were kept busy in writing their own in lieu of these officers' names. But so many different hands destroyed all the value of signatures. They were no more protection against fraud than the type in which this is printed, and the Secretary was in sore perplexity. There was a keen-eyed Superintendent of Constructing the Public Buildings, named S.M. Clark. A Vermont Yankee, and true to his nativity, he had done a little of everything, and could make anything. Just now he was at leisure; the nation needed no new edifices till arms should decide whether it was a nation. He proposed fac similes of the signatures, and also of the Treasury Seal, to be engraved

and printed on the notes in peculiar ink, and by a peculiar process. Chase, under sanction of Congress, adopted the suggestion. Then Spinner was the hundred-handed. He could sign with a rapidity limited only by the capacity of lightning presses. Notes came to the Department in sheets of four each. Seventy-five girls, everyone armed with her shears, trimmed and separated them by hand."

Today, in the field of autographs (outside of numismatics) many facsimile signatures on stock certificates, bonds, etc., are sold as being from the personal hands of America's political and business leaders. No one seems to want to correct the illusion.

From the Robert F. Schermerhorn Collection.

- 23 **\$1 F-16. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 45929. About Uncirculated-58 (CGA).** Attractive, and actually an Uncirculated note, though the grade is lessened due to a short edge tear in the lower margin. The colors remain bright although the paper has aged slightly. A smudge of black ink is noted on the back. A second example for your consideration.

From the Robert F. Schermerhorn Collection.

- 24 **\$1 F-17a. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 79102. Crisp Uncirculated-62 (CGA).** Three of the face margins are close, the lower one being trimmed into the design at the left end. The back is centered somewhat low and a trifle too far left. The paper is fresh and bright, and though the Treasury Seal was lightly printed, the colors are sharp. Slightly different variety than the preceding lots, this time with "National Bank Note Company" and "American Bank Note Company" at the lower center. The monogram of the latter appears at the center of the right end of the face.

National Bank Note Co.: This New York City firm, incorporated in November 1859, has the unusual numismatic distinction of having printed paper money for the Confederate States of America issued in Montgomery, Alabama, in 1861. These notes may have been printed before the outbreak of hostilities in April 12, 1861, with the bombardment of Fort Sumter. The C.S.A. was up and running by that point, and had made plans for the possible operation of the federal mint at New Orleans and, possibly, Charlotte and Dahlonega, and had stationery and, apparently, currency printed.

On October 1, 1862, the firm, located at the prominent address of 1 Wall Street, New York City, included as its officers R.S. Oakley, president; J.T. Soutter, vice-president; Samuel Stiles, treasurer; and J. MacDonough, secretary. By October 1, 1864, the executive suite had changed slightly: F. Shepard, president; J.H. Van Antwerp, vice-president; J. MacDonough, secretary.

From Lester Merkin's sale of October 1972, Lot 152.



- 25 **\$1 F-18. Legal Tender note. Series of 1869. Allison-Spinner. Serial: V9298212. Crisp Uncirculated-61 (CGA).** A beautiful example of the "rainbow note," so called due to the various shades of blue and green appearing alongside the red serial numbers and Treasury Seal. Printed slightly off center. There is one light corner fold which keeps this from a higher grade. A popular early Legal Tender note featuring at the left a vignette of Christopher Columbus sighting land.

From the Robert F. Schermerhorn Collection.

- 26 **\$1 F-19. Legal Tender note. Series of 1874. Allison-Spinner. Serial: H2389818. Choice Uncirculated-64 (CGA).** Crisp and nicely centered. The rosy pink seal and ornamentation are a pleasant contrast to the grayscale background. The paper is

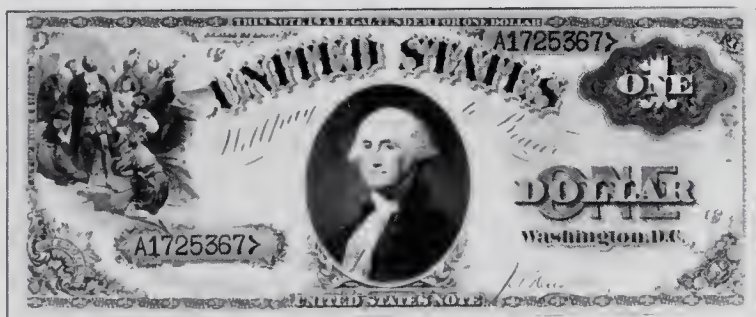
slightly aged, but the note remains very attractive. While the face design was modified for this issue, the back was totally redesigned. The newly adopted reverse was used through the next to final issue of large-size Legal Tender notes, the series of 1917.

- 27 **\$1 F-26. Legal Tender note. Series of 1875. Allison-Wyman. Serial: K4467731. Choice Uncirculated-63 (CGA).** The face is centered nearly perfectly; in contrast the back is slightly off. A very attractive type note with bold colors and a fresh appearance.

- 28 **\$1 F-27. Legal Tender note. Series of 1878. Allison-Gilfillan. Serial: B793052. Choice Uncirculated-63 (CGA).** Another lovely note with a very pleasing aesthetic aspect. A slight wrinkle in one corner, and slightly imperfect centering hold this from a higher grade.
From RARCOA.

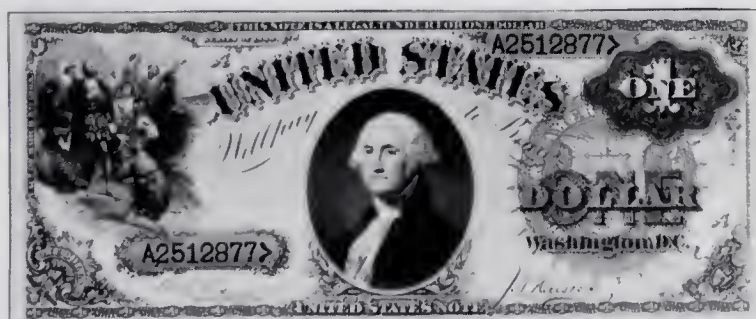
- 29 **\$1 F-29. Legal Tender note. Series of 1880. Bruce-Gilfillan. Serial: Z30450882. Choice Uncirculated-64 (CGA).** A superb note with excellent color and centering. Crackling fresh with long pink and blue silk fibers very evident. The upper left edge seems unnaturally trimmed the slightest bit, this noticed only under careful scrutiny.
From Paramount's 1972 ANA Sale, August 1972, Lot 1028.

Lovely F-31 Legal Tender Note



- 30 **\$1 F-31. Legal Tender note. Series of 1880. Rosecrans-Houston. Serial: A1725367. About Uncirculated-58 (CGA).** A delightful note with nice aesthetic appeal. Relatively fresh and bright, just a shade from Uncirculated.
From Louis S. Werner.

Attractive F-32 Legal Tender Note



- 31 **\$1 F-32. Legal Tender note. Series of 1880. Rosecrans-Houston. Serial: A2512877. About Uncirculated-50 (CGA).** Variety with deep blue serial numbers and large brown Treasury Seal. Deep original embossing is still visible, especially so on the back. A light corner fold is noted.
From William P. Donlon's sale of September 1972, Lot 7.

- 32 **\$1 F-34. Legal Tender note. Series of 1880. Rosecrans-Nebeker. Serial: A3655951. Choice Uncirculated-64 (CGA).** A well-centered and attractive example with a fresh overall aspect. Bright blue serial numbers and small, scalloped red Treasury Seal.
From Paramount's 1972 ANA Sale, August 1972, Lot 1032.

- 33 **\$1 F-37. Legal Tender note. Series of 1917. Elliott-Burke. Serial: M9A, among the lowest known. Gem Uncirculated-65 (CGA).** Above average centering, the back being perfect while the face is just the slightest bit high. Still worthy of the grade assigned, as the paper is crackling fresh and all of the ink remains as bright as is imaginable. A superb example of this type with the added bonus of an ever-popular *single digit serial number*.
From Lester Merkin's sale of October 1972, Lot 172.

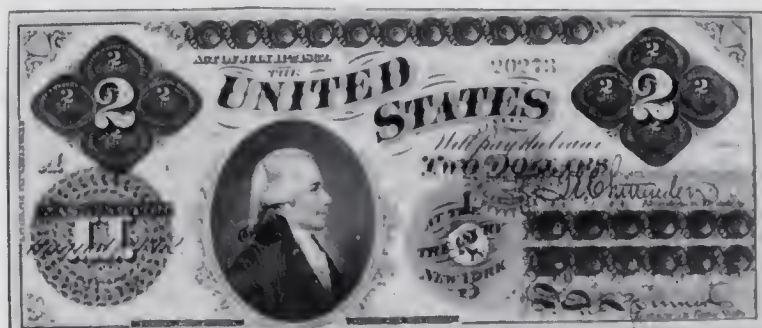
- 34 **\$1 F-37 Star replacement note. Legal Tender note. Series of 1917. Elliott-Burke. Serial: 4599921B. Choice Uncirculated-63 (CGA).** Good color (though slightly faded), and with above average centering. One of the more common large-size star notes, though still desirable as such and worth a nice premium. This serial number not included in the census found in Douglas D. Murray's *The Comprehensive Catalog of United States Large Size Star Notes 1910-1929*. An attractive example.
From Lester Merkin's sale of October 1972, Lot 174.

- 35 **Trio of \$1 Legal Tender notes. Series of 1917: ☆ F-37. Elliott-Burke. Serial: K41114685A. About Uncirculated-55 (CGA) ☆ F-38. Elliott-White. Serial: N8423254A. About Uncirculated-53 (CGA). Paper slightly aged ☆ F-39. Speelman-White. Serial: T9894798A. About Uncirculated-55 (CGA).** An attractive grouping representing three different signature combinations for the type. (Total: 3 pieces)
From the Robert F. Schermerhorn Collection.

- 36 **Consecutive serial number trio of \$1 Legal Tender notes. F-40. Series of 1923. Speelman-White. Each note is graded Crisp Uncirculated-62 (CGA). Serials: A58B; A59B; A60B.** Each has some light wrinkling, though it is not overly distracting. A nicely matched threesome with the added bonus of *double digit serial numbers*. (Total: 3 pieces)
From the Robert F. Schermerhorn Collection.

- 37 **\$1 F-40 Star replacement note. Legal Tender note. Series of 1923. Speelman-White. Serial: 33592D. Choice Uncirculated-64 (CGA).** A lovely note with bright red serial numbers, Treasury Seal, and ornamentation. The face is printed slightly high while the back is perfectly centered. Another of the more available large-size star notes. However, it should be pointed out that such notes do remain relatively scarce and quite popular. This particular piece is included in Murray's census.
From Lester Merkin's sale of October 1972, Lot 179.

Early (1862) Legal Tender \$2



- 38 **\$2 F-41. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 20273. Crisp Uncirculated-62 (CGA).** The paper is

slightly aged, but not unattractively so. The ink colors remain very bright and attractive. The centering is nearly perfect, unusual for these early notes, but erratic trimming resulted in slight interference of both the top and bottom design borders. Variety with "National Bank Note Co." printed along the left border of the face. An excellent example certain to please its next owner.

The head of Alexander Hamilton graces the face of this note. Hamilton served as the first U.S. Secretary of the Treasury, and was also heavily involved in politics. His involvement in bringing about the defeat of Aaron Burr for president, and later for the governorship of New York, undoubtedly led to the famous 1804 duel with Burr in which Hamilton was mortally wounded, thus forever relegating the accomplished Burr to scoundrel status in American history.

From the Robert F. Schermerhorn Collection.



- 39 \$2 F-41a. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 21214. Crisp Uncirculated-62. Mounting Marks (CGA). The green ornamentation and red serial numbers are very bright. The Treasury Seal was somewhat lightly printed. Nice paper quality, clearly that of an Uncirculated note. One tiny pinhole is noted. The back has light traces of adhesive residue at each of the corners which are minor, but easily visible. This is the second variety issued, with "American Bank Note Co." printed along the left border.

From Abe Kosoff.

1869 F-42 Legal Tender \$2



- 40 \$2 F-42. Legal Tender note. Series of 1869. Allison-Spinner. Serial: E9465837. Choice Uncirculated-63 (CGA). Colorful and pleasing for the grade. The margins are full all around though unevenly trimmed. Only this single signature combination exists on this particular design. As on the \$1 notes, the face was modified and the back completely redesigned for the following issue.

It is on this issue that Thomas Jefferson makes his first appearance on \$2 notes. He also appears on the face of the \$2 Federal Reserve Bank Notes, the popular "battleship notes" of the series of 1918. Today, notes of this denomination of the series of 1976 and 1995 still feature his portrait.

From the Robert F. Schermerhorn Collection.



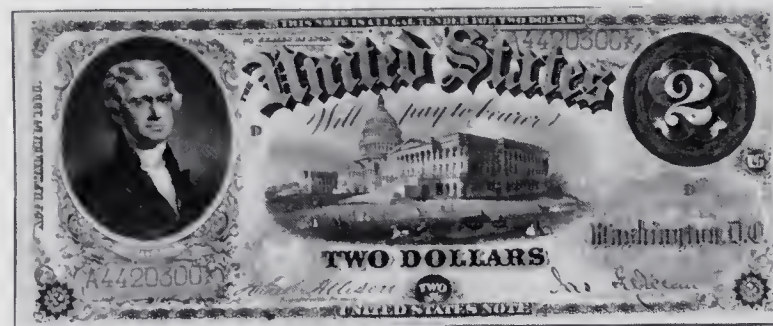
- 41 \$2 F-43. Legal Tender note. Series of 1874. Allison-Spinner. Serial: B1324276. Choice Uncirculated-63 (CGA). Very crisp and attractive for the grade. The paper shows some light aging, but this is not uncommon. The face displays better centering than average, but the back is noticeably high. A few minuscule pinholes are visible under good lighting. Still a quality type note featuring the redesigned back which remained in use on this denomination for decades.

From Abe Kosoff.



- 42 \$2 F-44. Legal Tender note. Series of 1875. Allison-New. Serial: B1882561. Choice Uncirculated-64 (CGA). Nice color highlighted by the rosy red Treasury Seal and ornamentation. Well centered save for the back being just slightly left of perfect. A single tiny pinhole is barely detectable just to the right of Jefferson's portrait.

From the Robert F. Schermerhorn Collection.



- 43 \$2 F-48. Legal Tender note. Series of 1878. Allison-Gilfillan. Serial: A4420300. Choice Uncirculated-63 (CGA). Slightly uneven centering is noted but all margins are complete. The paper is of excellent quality and light pink and green tinting is noticeable. Another beautiful type note.

From RARCOA.

- 44 \$2 F-50. Legal Tender note. Series of 1880. Scofield-Gilfillan. Serial: Z5724416. Crisp Uncirculated-60 (CGA). Pleasing for the grade though light aging is visible around the margins. The central portion of the note seems much brighter. A printing wrinkle is noted in the left center of the back, as made. Variety with bright red serial numbers and large brown Treasury Seal at the right.

From the Robert F. Schermerhorn Collection.

- 45 **\$2 F-52. Legal Tender note. Series of 1880. Bruce-Wyman. Serial: Z23617024. Choice Uncirculated-63 (CGA).** Another example which has the large brown Treasury Seal, this time with a different signature combination. The paper is fresh and the colors bold. A very attractive note, the margins a little too uneven for the Gem category.

From the Robert F. Schermerhorn Collection.

- 46 **\$2 F-53. Legal Tender note. Series of 1880. Rosecrans-Huston. Serial: A1083202. Fine-15 (CGA).** Moderately circulated, but without any defects worthy of mention. A scarcer variety of this type with the large red Treasury Seal and bright blue serial numbers.

From Abe Kosoff.

- 47 **\$2 F-56. Legal Tender note. Series of 1880. Tillman-Morgan. Serial: A3610623. Crisp Uncirculated-62 (CGA).** Crackling fresh with vivid blue serial numbers and small, scalloped red Treasury Seal. Nicely centered and attractive. A small corner fold is noted for accuracy.

From the Robert F. Schermerhorn Collection.

- 48 **\$2 F-59. Legal Tender note. Series of 1917. Elliott-White. Serial: B27411043A. Extremely Fine-45 (CGA).** At first appears to be a Choice Uncirculated note, but careful examination reveals signs of light creasing. Still very pleasing.

From the Robert F. Schermerhorn Collection.

- 49 **\$2 F-60. Legal Tender note. Series of 1917. Speelman-White. Serial: D8261456A. Gem Uncirculated-65 (CGA).** An attractive Gem example of this popular type. Narrow edge wrinkles are noted. A fresh and beautiful representative of the design.

From the Robert F. Schermerhorn Collection.

- 50 **\$2 F-60. Legal Tender note. Series of 1917. Speelman-White. Serial: D68369863A. Choice Uncirculated-63 (CGA).** A final choice example which is aesthetically comparable to the previous lot. The lower margin of the face is very tight, otherwise outstanding for the grade.

From Lester Merkin's sale of October 1972, Lot 186.

Early (1862) Legal Tender \$5



- 51 **\$5 F-61a. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 3153. Choice Uncirculated-64 (CGA).** The paper is bright and fresh, retaining all of the crispness originally present. The ink colors are bold and the margins are full. The face is trivially shifted to the right, but to call this note anything less than Gem would be unthinkable. Superlative quality for this early Legal Tender issue.

The back of this earliest Legal Tender \$5 bears the First Obligation which reads as follows:

"This Note is a Legal Tender for all debts Public and Private, except Duties of Imports and Interest of the Public Debt, and is exchangeable for U.S. Six percent Twenty Years Bonds, redeemable at the pleasure of the U. States after Five Years." The "except" is part of what made the earlier Demand Notes rise in value in early 1862, as they could be used at par for customs duties.

From Lester Merkin's sale of October 1972, Lot 187.

- 52 **\$5 F-62. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 43929. Very Fine-20 (CGA).** Aesthetically pleasing for the grade. Light splitting is noted at the center crease.

With this issue, the Second Obligation replaces the First Obligation as it appeared on the previous issue. The Second Obligation reads as follows:

"This note is a legal tender for all debts public and private except duties of imports and interest on the public debt, and is receivable in payment of all loans made to the United States."

From the Robert F. Schermerhorn Collection.

- 53 **\$5 F-63. Legal Tender note. Series of 1863. Chittenden-Spinner. Serial: 28794. About Uncirculated-55 (CGA).** Overall a bright and pleasing example. Light wrinkling and aging of the paper at the right end of the face are a minor distraction. The variety with "American Bank Note Co." and "National Bank Note Company" both appearing on the face, near the lower border.

From Paramount's 1972 ANA Sale, August 1972, Lot 1046.



- 54 **\$5 F-63a. Legal Tender note. Series of 1863. Chittenden-Spinner. Serial: 37718. Choice Uncirculated-63 (CGA).** A note of distinction with respect to its full margins and nice centering alone. Boldly printed with some original embossing still visible. A slightly different subvariety than the previous note. American Bank Note Co. appears on the face twice, near the lower border.

The American Bank Note Company: This firm, still in business today, and thriving, was incorporated in May 1858 at which time the businesses of these firms were merged into it: Rawdon, Wright, Hatch & Edson; Toppan, Carpenter & Co.; Danforth, Perkins & Co.; Wellstood, Hay & Whiting; Jocelyn, Draper, Welsh & Co.; New England Bank Note Co.; Bald, Cousland & Co.; John E. Gavit; and Edmonds, Jones & Smillie. The ABNCo. (as its credit line appeared on currency) would print federal bank notes until 1879 and postage stamps until 1894, after which it would continue to do a thriving business printing stock certificates, travelers' checks, currency for foreign countries (including Hawaii), and other security documents. In 1990, the company auctioned rare obsolete (private, not federal) notes from its archives with James Lamb, of Christie's, New York, supervising the offering.

In 1862-3 the firm's head office was in the Merchant's Exchange Building, Wall Street, New York City. Officers included certain executives from the merger: Tracy R. Edson, president; Moseley I. Danforth, vice-president; Nezhiah Wright, treasurer; F.W. Edmonds, secretary.

From the Robert F. Schermerhorn Collection.

- 55 **\$5 F-63b. Legal Tender note. Series of 1863. Chittenden-Spinner. Serial: 98161. Crisp Uncirculated-60 (CGA).** Bright and crisp. Another lovely example of this design with nice color and margins. A number of tiny pinholes are visible under bright light between the signatures of the Treasury officials. This type is similar to the previous lot, but a second serial number has been added just below the feet of Freedom.

From Louis S. Werner.

- 56 **\$5 F-64. Legal Tender note. Series of 1869. Allison-Spinner. Serial: K2586105. Crisp Uncirculated-62 (CGA).** This lovely example demonstrates the appearance of a Gem note, but with one tiny and inconspicuous pinhole noted near the lower margin. The centering is near perfect, the only flaw being the back side which is a little high. Printed on heavy fibered bank note paper with an unidentified watermark. Beautiful color and excellent quality for the grade. The back design of this issue was not used on any other series.

From the Robert F. Schermerhorn Collection.

- 57 \$5 F-65. Legal Tender note. Series of 1875. Allison-New. Serial: B2461489. Crisp Uncirculated-62 (CGA). Nice color and overall quality for the grade, the rosy red Treasury Seal and ornamentation has a soothing effect. Slight discoloration is noted on the upper left corner of the reverse, not affecting the design. The second series featuring the popular Pioneer Family vignette, commonly referred to in numismatic circles as the "Woodchopper." This engraving was made by Henry Gugler for the Bureau of Engraving and Printing.

From Paramount's 1972 ANA Sale, August 1972, Lot 1049.

- 58 \$5 F-66. Legal Tender note. Series of 1875. Allison-New. Serial: A165789. Extremely Fine-45 (CGA). Traces of light creases through the body are the only signs of use. Very nice quality at this grade level.

From William P. Donlon.

- 59 \$5 F-68. Legal Tender note. Series of 1875. Allison-Wyman. Serial B6853435. Gem Uncirculated-65 (CGA). Well centered and retaining all of its original crispness. The paper has aged very slightly, but not enough to keep it from the Gem category. In any case, this is a high-quality specimen.

From Paramount's 1972 ANA Sale, August 1972, Lot 1052.

- 60 \$5 F-68. Legal Tender note. Series of 1875. Allison-Wyman. Serial: B6853410. Choice Uncirculated-64 (CGA). Nice paper quality and good color. The right end relative to the face has aged and now bears a slight yellow tint. The serial number is only 25 less than the note in the previous lot, suggesting common origin from a long-forgotten little hoard.

- 61 \$5 F-69. Legal Tender note. Series of 1878. Allison-Gilfillan. Serial: A1015520. Choice Uncirculated-64 (CGA). Well margined with a pleasing aspect overall. Minor aging of the paper is noted around the periphery.

From William P. Donlon's sale of September 1972, Lot 44.

- 62 \$5 F-71. Legal Tender note. Series of 1880. Bruce-Gilfillan. Serial: Z8177354. Crisp Uncirculated-62 (CGA). A fresh appearance and nicely centered, though not quite perfect. Tiny disturbances of the paper are noted on the two lower back corners. Apparently the note was lightly mounted at one time. One of just three signature combinations featuring the large brown Treasury Seal and red serial numbers.

From Lester Merkin's sale of October 1972, Lot 192.

- 63 \$5 F-74. Legal Tender note. Series of 1880. Rosecrans-Jordan. Serial: A5134245. About Uncirculated-55 (CGA). Choice for the grade. One vertical crease is noted toward the right end of the note, as are trivial traces of discoloration in the top and bottom margins. Still a very pleasing example.

From the Robert F. Schermerhorn Collection.

- 64 \$5 F-77. Legal Tender note. Series of 1880. Rosecrans-Huston. Serial: A18519070. About Uncirculated-55 (CGA). Only the ghost of a center fold is visible under close scrutiny. Otherwise a beautiful example offering significant quality for the assigned grade. The second variety with the large brown Treasury Seal, this time with blue serial numbers.

From the Robert F. Schermerhorn Collection.

- 65 \$5 F-80. Legal Tender note. Series of 1880. Tillman-Morgan. Serial: A33152259. Choice Uncirculated-63 (CGA). Some of the original embossing remains visible on this lovely example. Fresh and well centered on both sides.

From the Robert F. Schermerhorn Collection.

- 66 \$5 F-88. Legal Tender note. Series of 1907. Teehee-Burke. Serial: E71752579. Choice Uncirculated-64 (CGA). One light wrinkle from a Gem rating. Very fresh and delightfully bright. A highly attractive example of this popular design, reflective of westward goes the course of empire.

From the Robert F. Schermerhorn Collection.

- 67 \$5 F-92. Legal Tender note. Series of 1907. Woods-White. Serial: M47700396. About Uncirculated-50 (CGA). Traces of two light folds through the body of the note. Otherwise this note is certainly finer. A final example of the "Woodchopper" type.

From the Robert F. Schermerhorn Collection.

- 68 \$10 F-93. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 14625. Very Fine-20. Minor Split (CGA). Attractive and offering good quality, but an edge split has developed just above the serial number. The back features a design used only on this series, with the First Obligation at the center.

From Paramount's 1972 ANA Sale, August 1972, Lot 1059.

Important F-95a Legal Tender \$10

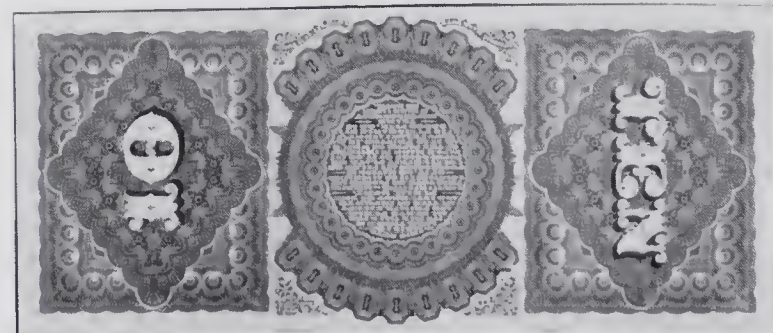
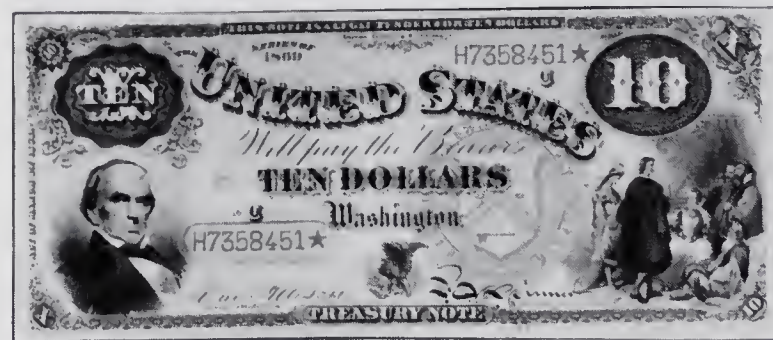
Only 19 Recorded



- 69 \$10 F-95a. Legal Tender note. Series of 1863. Chittenden-Spinner. Serial: 62937. Crisp Uncirculated-62 (CGA). Bright and crisp, probably not far from what this note looked like at the time of printing. Punctures from two staples are noted in the margins, neither affecting the design border. Infrequently offered. One of only 19 notes reported in the Gengerke census. A very desirable type note in any condition, and especially so in this high state of preservation. A prize!

From the Robert F. Schermerhorn Collection.

Memorable Gem F-96 \$10 Note



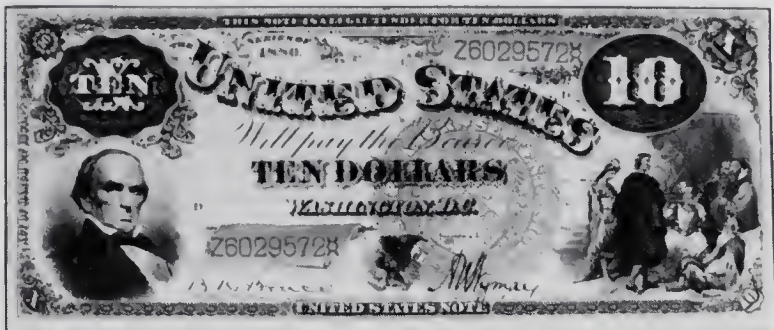
- 70 \$10 F-96. Legal Tender note. Series of 1869. Allison-Spinner. Serial: H7358451. Gem Uncirculated-65 (CGA). Fresh, crisp

and colorful. A beautiful type note in superlative grade. Fully margined all around though the face printing seems trivially crooked.

The face features Alfred Sealey's engraving of Daniel Webster. At the right appears a vignette of Pocahontas being presented to the Royal Court of England.

This is one of the popular "Jackass notes," so termed because the vignette of the eagle at the lower margin, when inverted, looks like the head of a donkey. The same vignette was widely used in this period and is also found on Fractional Currency shields.

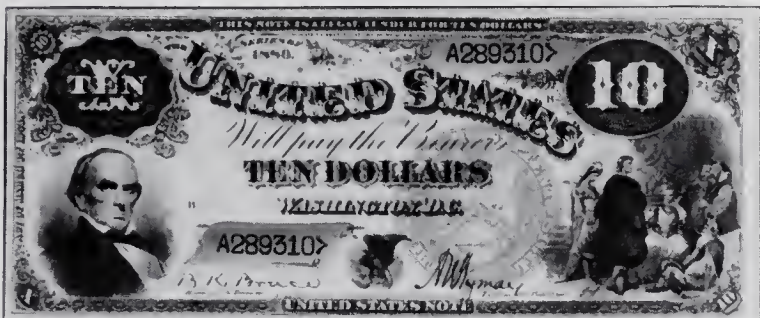
From the Robert F. Schermerhorn Collection.



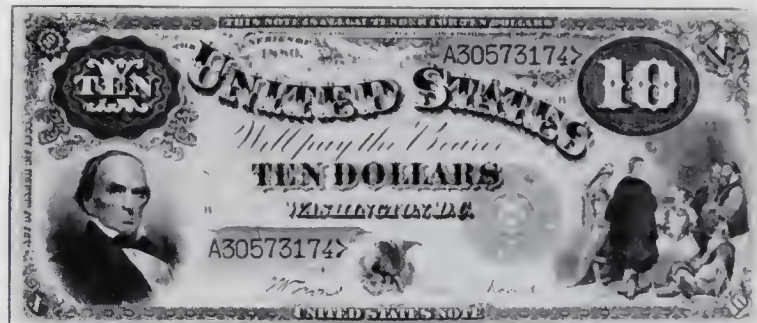
- 71 \$10 F-102. Legal Tender note. Series of 1880. Bruce-Wyman. Serial: Z6029572. Choice Uncirculated-64 (CGA). Delightfully bright and with nearly full crispness remaining. Somewhat off center, but the design is not affected. Large brown Treasury Seal.

From Lester Merkin's sale of October 1972, Lot 201.

1880 F-103 Legal Tender \$10



From Lester Merkin's sale of October 1972, Lot 204.



- 72 \$10 F-103. Legal Tender note. Series of 1880. Bruce-Wyman. Serial: A289310. Choice Uncirculated-64 (CGA). Crackling fresh with bold colors and original heavy embossing still visible. The lower margin on the face is tighter than the others, but complete. A minor change is noted with this issue, the serial numbers being in blue ink rather than red as on previous issues. A quality example, sure to please.

From Lester Merkin's sale of October 1972, Lot 202.

From Lester Merkin's sale of October 1972, Lot 205.

Gem 1901 "Bison" \$10



- 73 \$10 F-107. Legal Tender note. Series of 1880. Rosecrans-Huston. Serial: A8216769. Crisp Uncirculated-62 (CGA). Printed somewhat off center, but the margins are complete. Aesthetically pleasing overall and retaining good color. One inconspicuous pinhole is visible at the center as is a tiny tear in the top margin; minor defects mentioned for the sake of accuracy.

From Abe Kosoff.

74 \$10 F-108. Legal Tender note. Series of 1880. Rosecrans-Huston. Serial: A10057078. Choice Uncirculated-64 (CGA). Crisp and bright, with bold blue serial numbers and large brown Treasury Seal. A very attractive example.

75 \$10 F-113. Legal Tender note. Series of 1880. Lyons-Roberts. Serial: A30573174. About Uncirculated-58 (CGA). Outstandingly fresh appearance with bright blue serial numbers and red Treasury Seal. Well margined and only slightly off center on the back. The final "jackass" note.

76 \$10 F-122. Legal Tender note. Series of 1901. Speelman-White. Serial: E49849536. Gem Uncirculated-66 (CGA). A superb example of the "Bison note," fresh and crisp. The face exhibits vivid red serial numbers, denomination, and Treasury Seal. The back is bright green. Well centered on both sides. To improve upon this example would be a challenge.

This issue commemorates the explorations of Meriwether Lewis and William Clark, whose portraits appear on the face of the note. President Thomas Jefferson chose Lewis, his private secretary, to lead an expedition into the territory recently acquired in the Louisiana Purchase. William Clark, a U.S. Army officer, was selected as co-leader, and together they crossed America from St. Louis to the mouth of the Columbia River (1804-1806).

In a curious numismatic coincidence, the same bison that was the model for the 1901 Legal Tender \$10 note also served as the model for James Earle Fraser in 1912 when he created the "buffalo" nickel (first minted in 1913). By that time this ponderous quadruped had little time to live. A 1915 account noted:

"Black Diamond, the famous bison of the Central Park Zoological Garden, New York City, whose image adorns one side of the nickel, will be slain within a few days, but his massive head will be preserved and mounted. The animal has been the model for many sculptors and painters. Despite his

fame, there were no bidders when he was put up at auction, but recently the bison was sold to a dealer in poultry and game for about \$700. Black Diamond was born 19 years ago in the Zoological Garden and weighs something more than a ton. He is docile and considered a splendid specimen of his kind, but has outlived his usefulness."

Then, in December 1915, *The Numismatist* printed this, from "magnificence to meatballs," to paraphrase Frank Rowsome, Jr.:

"Black Diamond, the aged buffalo, whose likeness is printed on our \$10 Legal Tender notes and is stamped on the last issue of five-cent pieces, was put to death in New York on November 17. He was about 20 years old and the largest bison in captivity. He had been an inmate of the Central Park corral for many years. Black Diamond's hide, which measured 13 by 13 feet, will be made into an automobile robe. The bison weighed 1,500 pounds, from which 750 pounds of dressed meat was obtained. The teeth were in a remarkable state of preservation. The head, which will be mounted, sold for a considerable amount of money. The bison was killed because of old age. He was sold in the surplus livestock auction last summer and was left at the park subject to the call of his purchaser."

From Lester Merkin's sale of October 1972, Lot 206.

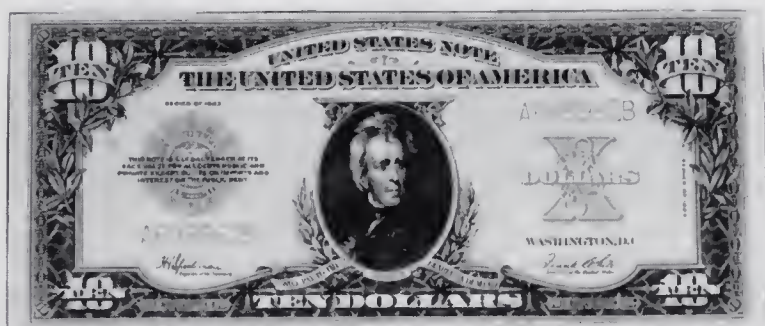
Popular 1901 F-122 "Bison" \$10



- 77 \$10 F-122. Legal Tender note. Series of 1901. Speelman-White. Serial: E47203352. Choice Uncirculated-63 (CGA). Very bright and fresh save for a short and very light fold from the right margin, a reminder of someone's careless handling long ago. Nice margins and highly attractive. A second and final opportunity to acquire the "Bison" note, one of the most popular designs of large-size currency.

From the Robert F. Schermerhorn Collection.

1923 F-123 Legal Tender \$10



- 78 \$10 F-123. Legal Tender note. Series of 1923. Speelman-White. Serial: A695982B. Gem Uncirculated-65 (CGA). Crackling fresh and boasting full margins all around. The bright red serial numbers, denomination, and Treasury Seal create a pleasant aspect. A scarcer type and seldom encoun-

tered in Gem preservation. A fine opportunity for the advanced and discriminating type collector. The final \$10 note issued in large size.

From the Robert F. Schermerhorn Collection.

Elusive Early (1863) Legal Tender \$20

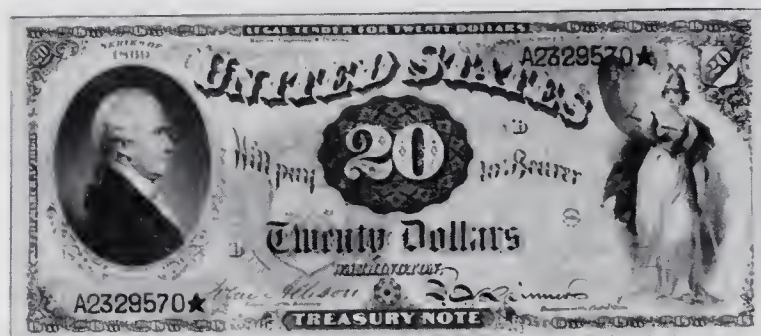


- 79 \$20 F-126b. Legal Tender note. Series of 1863. Chittenden-Spinner. Serial: 28675. Extremely Fine-45. Minor Split (CGA). The paper exhibits some aging, but not enough to significantly diminish the visual appeal. The margins are rather uneven, the back side being off center enough that the right margin touches the design. One light fold is noted through the body of the note, as is a short split at the top margin. Still a respectable example of this early Legal Tender denomination.

From the Robert F. Schermerhorn Collection.

Choice Uncirculated F-127 \$20

Series of 1869

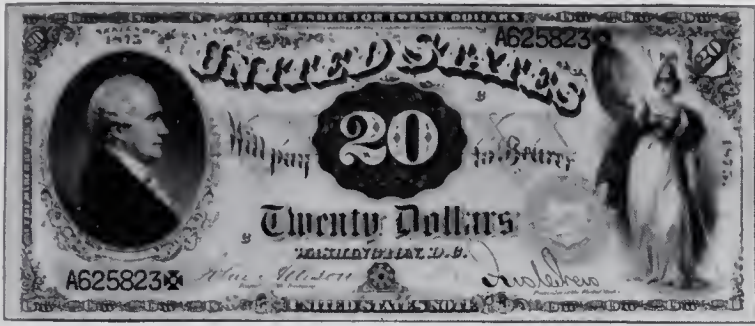


- 80 \$20 F-127. Legal Tender note. Series of 1869. Allison-Spinner. Serial: A2329570. Choice Uncirculated-64 (CGA). A bright and fresh example on crisp, heavily fibered paper. The margins are full on both sides, the back centered a little high. Very nice quality for a high-grade type collection. The back design was used for the series of 1869 only.

The Friedberg reference notes that the denomination appears on the back of this type 208 times. The Arabic numeral 20 is found 105 times while the Roman numeral appears 103 times. This extreme duplication of necessarily minuscule digits is a major contribution to the great intricacy of the back design on this early Legal Tender note. This complexity undoubtedly functioned as a deterrent to counterfeiters. On modern currency one can find microprinting, security threads, watermarks, and other devices which are meant to serve the same purpose in our more technologically advanced (but artistically diminished) age.

From the Robert F. Schermerhorn Collection.

Impressive 1875 F-128 \$20

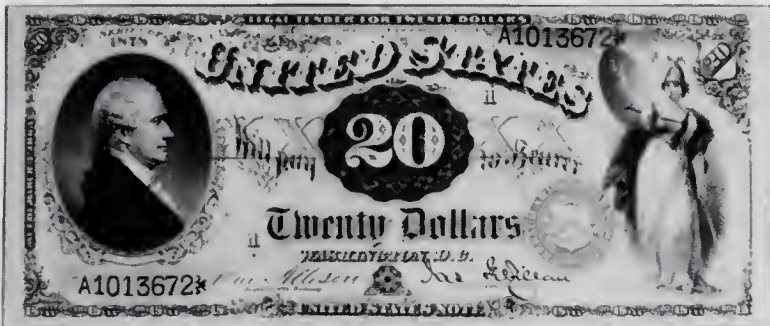


- 81 **\$20 F-128. Legal Tender note. Series of 1875. Allison-New. Serial: A625823. Gem Uncirculated-65 (CGA).** An aesthetic delight boasting fresh paper and pleasing rosy red ornamentation and Treasury Seal. The bright blue serial numbers are a visually stimulating addition. The back is also noticeably bright with a slight pale blue tint to the paper. Variety with the large red "XX" added to the right and left centers of the face, a type found in the Series of 1878 as well, though the present series is scarcer.

From Abe Kosoff.

Gem \$20 F-129 Legal Tender

Series of 1878



- 82 **\$20 F-129. Legal Tender note. Series of 1878. Allison-Gilfillan. Serial: A1013672. Gem Uncirculated-65 (CGA).** A beautiful note with bold colors and fresh overall appearance. Nice even margins on the face, the back is slightly low. Printed on watermarked paper heavily laden with pink and blue silk threads. The only signature combination for the series of 1878.

From Paramount's 1972 ANA Sale, August 1972, Lot 1071.

- 83 **\$20 F-134. Legal Tender note. Series of 1880. Rosecrans-Jordan. Serial: A772497. Very Fine-20 (CGA).** Moderately circulated as evidenced by a number of creases and some light soiling. Two fingerprints are visible near the top edge on the central face. Variety with plain, large red Treasury Seal. Only a handful of these are known to exist.

The "Oat Bin Hoard": In the annals of hoards of scarce, rare, and interesting United States paper money the so-called Oat Bin Hoard ranks as one of the more significant finds.

In 1966 Dr. Howard Carter of Leawood, Kansas, purchased a fabulous cache of paper money comprising over \$28,000 face value that had been "brought to the Midwest from Virginia shortly after the War Between the States; they were later found in an oat bin that had not been emptied for many years." Other notes were probably acquired in the Midwest at a later date. One of the foremost treasures in the cache was a \$1,000 Legal Tender note of the early 1860s.

Carter owned a bank in Kingswood, Missouri, and through its connections put out inquiries seeking old currency. From time to time he was rewarded by success, but never so much as when he learned of an estate in the southern part of Missouri that had a wondrous quantity of paper money. A premium of some type was paid above face value, and the estate representatives and Carter were both satisfied.

Seeking to sell the notes to collectors, Carter took them to the American Numismatic Association Convention held that year in Bal Harbour, Florida.

However, by the time that several days had passed at the show, only a few had been sold, despite his having printed a list that included a Dakota Territory note.

Dean Oakes, one of America's leading dealers in currency and owner of A&A Coins, Inc., in partnership with his fellow Iowan, Don Jensen, went to Dr. Carter's hotel room, viewed a sampling of the notes, and a week later went to Leawood, Kansas, and bought the entire deal. Oakes and Jensen went as partners in the National Bank notes in the group, and Oakes on his own bought the "type" currency. The Nationals were mostly from Booneville, Missouri, and several Kansas towns including St. Marys, Wainego, and Topeka.

In 1968 Dean Oakes and Don Jensen brought a display of 50 of the choicest Oat Bin Hoard notes, mostly First Charter National issues, to the Professional Numismatists Guild show in Chicago, where they were stolen. Oakes and Jensen ran advertisements in the coin papers to seek information. With the assistance of Chicago dealer Dennis Forgue, a listing of the missing notes and serial numbers was compiled.

In due course, two notes—a rare Texas First Charter \$20 and a rare Selma, Alabama, \$100 note—turned up in the hands of a small-town dealer in Wisconsin, not far from the Illinois border. The new "owner" of the pieces offered them for sale. Don Jensen notified the Federal Bureau of Investigation and with an FBI agent arranged a "buy." Don pretended to have his cousin with him, who came along, the story being that he wanted to buy an old car in the same town. Don and his "cousin" met with the holder of the notes, inspected them, and suggested that the \$2,000 asking price was too high, and countered with \$1,800 in the form of several cashiers' checks. This offer was accepted. Minutes later, as the seller of the stolen notes went out the back door to his car, FBI agents grabbed him, confiscated the checks and also, for evidence, the two notes. Later, the notes were returned by the FBI to the rightful owners.

Fast forward to spring 1979, 11 years after the theft. Forty-eight notes were still missing. As luck would have it, two men walked into Raroca, the Chicago dealership owned by Ed Milas, where Dennis Forgue was employed at the time. Forgue, quite familiar with the missing items and who had helped make up a list of them earlier, feigned interest in acquiring the notes, and set up an appointment three days later to buy them. At the scheduled hour the men reappeared and were greeted by the police.

The men had various alibis and excuses, but could not prove they held title to the notes. The stolen notes were confiscated by the police and returned to Oakes and Jensen. Unfortunately, the statute of limitations on the theft was 10 years, and now it was in the 11th year after the crime, so no prosecution could be made. Dennis Forgue received the Professional Numismatist Guild's Sol Kaplan Award for his work in the recovery.

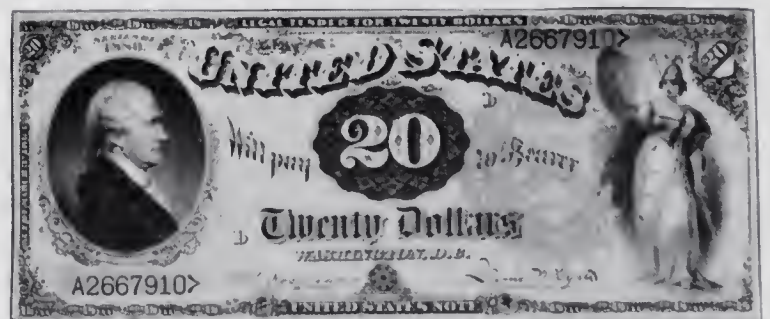
The notes were subsequently offered in an auction by Hickman & Oakes (John Hickman and Dean Oakes) on November 24, 1979, and by now are widely dispersed. Only occasionally, as in the present instance, does a note with this pedigree cross the auction block.

(Adapted from *American Coin Treasures and Hoards*, by Q. David Bowers, 1997, this story based upon information provided by Dean Oakes and David Harper of the *Bank Note Reporter*.)

From Paramount's 1972 ANA Sale, August 1972, Lot 1072. Formerly from the Oat Bin Hoard.

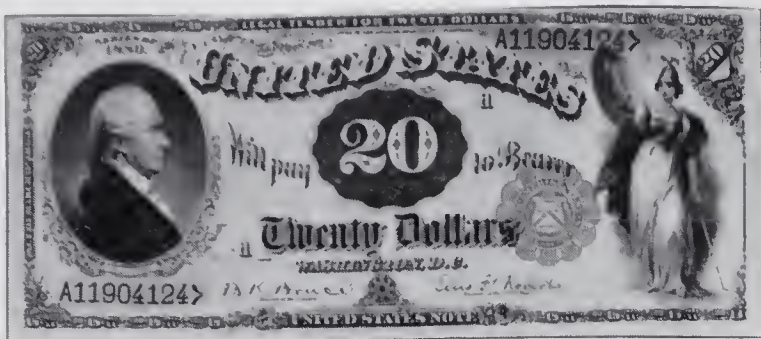
Crisp \$20 F-136 Legal Tender

Series of 1880



- 84 **\$20 F-136. Legal Tender note. Series of 1880. Rosecrans-Hyatt. Serial: A2667910. Crisp Uncirculated-62 (CGA).** Printed somewhat off center; a minor distraction on an otherwise delightful note. Bright Treasury Seal and serial numbers against the grayscale background. The back is printed in bright green. A choice example of the variety featuring a large red Treasury Seal with spikes.

From Louis S. Werner.



- 85 \$20 F-142. Legal Tender note. Series of 1880. Bruce-Roberts. Serial: A11904124. Choice Uncirculated-64 (CGA). A delightful type note, very nearly Gem quality. Fresh and pleasing. The top margin on the face is thin, but full. The back exhibits near-perfect centering. The paper is lightly tinted green, especially noticeable on the back. Variety with small red, scalloped Treasury Seal.

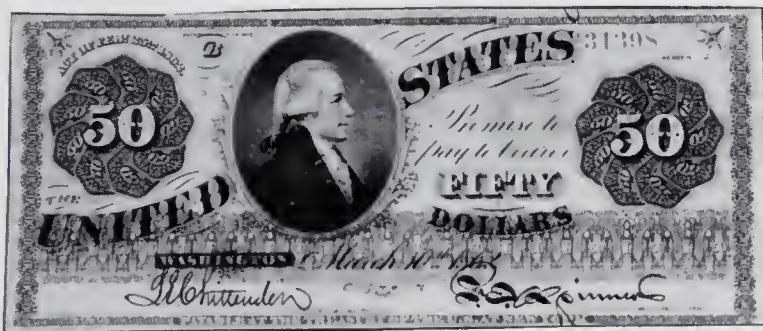
From the Robert F. Schermerhorn Collection.

- 86 \$20 F-147. Legal Tender note. Series of 1880. Elliott-White. Serial: A3692851A. About Uncirculated-58 (CGA). Another bright and pleasing note. The Treasury Seal and serial numbers are bold red and contrast nicely to the grayscale background. A final high-grade \$20 Legal Tender note, this bearing the final signature combination of the series of 1880. Attractive and sure to please.

From Abe Kosoff.

Rarely Encountered \$50 F-148 Legal Tender

Series of 1862 – Only 26 Specimens Known



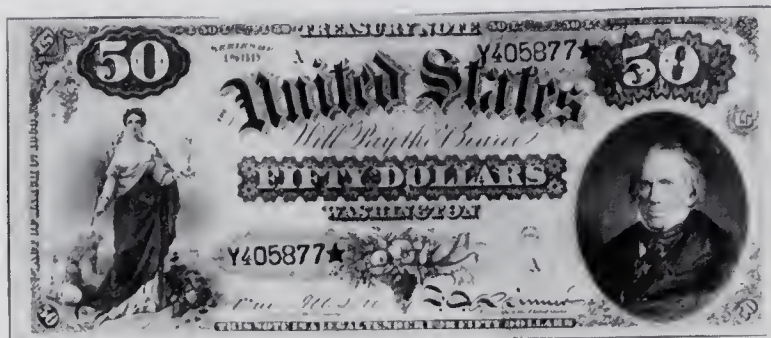
- 87 \$50 F-148. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 31398. Very Fine-25 (CGA). Moderately circulated, though not having suffered any unusual abuse. The paper quality is quite nice and retains significant body. Creases through the note are not severe and the edges seem intact all around. The lower margin of the face is tight and is slightly into the design border at the right end. The back margins are wide and complete. Lightly faded from use but still very appealing. While not the finest known by any means, this piece remains a very respectable example of a rather scarce note. Only a small handful of these exist, and fewer than half would grade finer than the present specimen. This type is the only \$50 Legal Tender with the First Obligation found on the back.

The face features the portrait of Alexander Hamilton, the first U.S. secretary of the Treasury (1789-1795). The back design is heavily ornamented, a characteristic of the earliest Legal Tender issues in all denominations. As mentioned above, the First Obligation is found in a circular frame at center.

From the Robert F. Schermerhorn Collection.

Impressive "Rainbow" F-151 \$50

Series of 1869



- 88 \$50 F-151. Legal Tender note. Series of 1869. Allison-Spinner. Serial: Y405877. About Uncirculated-58 (CGA). A lovely note, and but for the slightest ghost of a central crease, a Choice Uncirculated note. Bright and well centered with bold colors. The rosy red ornamentation, and Treasury Seal combined with the deep blue serial numbers and pale blue tinting of the paper create an aesthetic treat. A scarce issue of which Treasury books report only 24 notes outstanding. Curiously, the census indicates the existence of 55 different specimens. In any case, it is likely that most of the other pieces from the original issue have either been lost or turned in to the U.S. Treasury, canceled and destroyed long ago. Being nearly Uncirculated, this note must certainly rank as one of the finest of those still in existence. A flurry of strong bidding activity will undoubtedly surround this note. While this collection offers many fine pieces of federal currency, in all likelihood the present note will be long remembered as one of the highlights of the sale.

The face of the note features a vignette of Henry Clay, a distinguished American politician. His career in politics included three terms in the U.S. House of Representatives, four terms in the U.S. Senate, one term as U.S. Secretary of State, and two unsuccessful campaigns for the presidency as a member of the Whig Party.

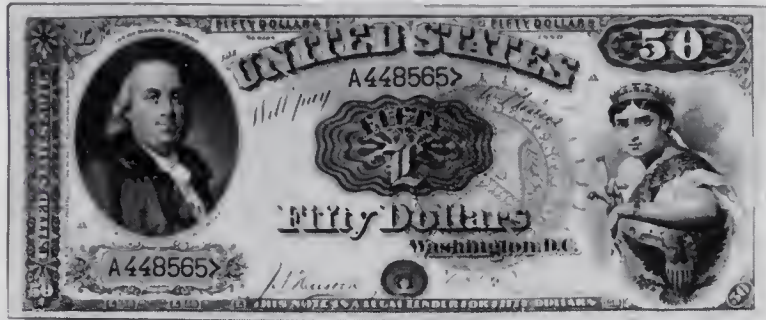
Treasury records: The "Treasury records of outstanding notes" are a major fiction in the field of currency collecting, right along with the aforementioned personally autographed notes of F.E. Spinner. While such reports are useful in a general sense, despite their precise-appearing nature, they are only guesses. From time to time the Treasury Department made estimates that certain currency notes had been destroyed in the 1871 Chicago fire, the 1906 San Francisco earthquake and fire, etc. Of course, Treasury officials had no real clues as to what type of notes had been destroyed. Similarly, if after a period of time National Bank Notes from a given financial institution had not been redeemed, or at least not often, Treasury officials wrote down on their books the quantity outstanding. In the process, a lot of low, numismatically enticing numbers were created. Every so often, a situation such as the above crops up to reveal the truth. In currency collecting, this is something akin to in coinage saying that only 24 were minted, but that today 55 are known (and, there are such instances among coinage figures, but that is beyond the scope of the present commentary).

We imagine that in time—as more numismatic records are kept (with Martin Gengerke deserving of a gold ribbon for his great efforts in this regard to date)—we will all have a better idea of what is rare and what is not. Unlike coins, which can be ambiguous in catalogue descriptions, the serial number (and, sometimes, the plate number) serves as a permanent tag for each specimen. Meanwhile, the Treasury records will continue to be cited—including by us—as for the moment they provide the best estimates. However, Treasury numbers should always be taken with the proverbial grain of salt.

From the Robert F. Schermerhorn Collection.

Gem Uncirculated \$50 F-161 Legal Tender

Series of 1880

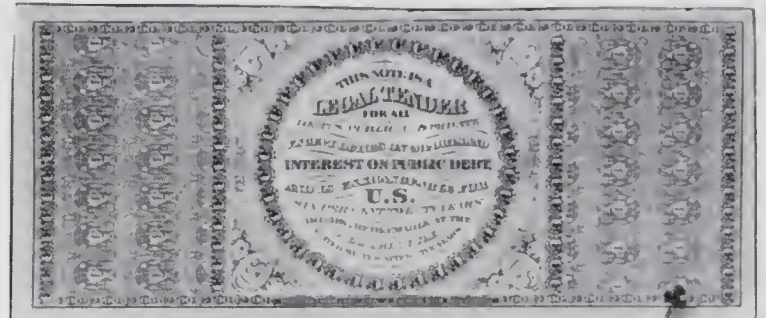
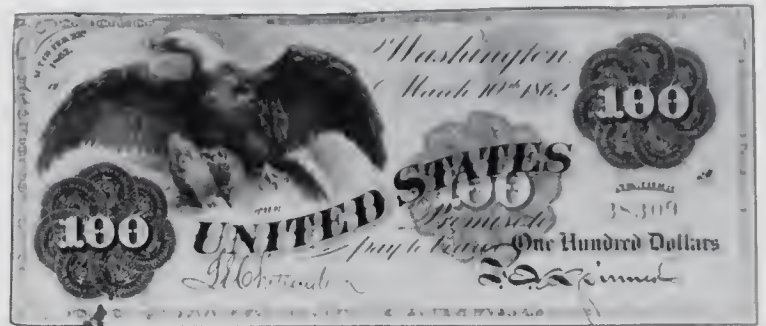


Rare \$100 F-165 Legal Tender

Series of 1862

Only 13 Known

A Visual Masterpiece



- 89 \$50 F-161. Legal Tender note. Series of 1880. Huston-Rosecrans. Serial: A448565. Gem Uncirculated-65 (CGA). An outstanding example of this scarce note. Bright and fresh with a bold brown Treasury Seal and vivid blue serial numbers. Nicely centered with good margins all around. It appears that a small handful were saved, as an unusual number of these are known in Uncirculated with serial numbers from A448521 through A448572.

A beautiful type depicting Benjamin Franklin at left. Franklin is highly revered in American history as an accomplished inventor, scientist, printer, motto inventor, statesman and, of course, one of the drafters of the Declaration of Independence. The excellent vignette at the right end depicts Liberty as Columbia.

From Abe Kosoff, April 1973.

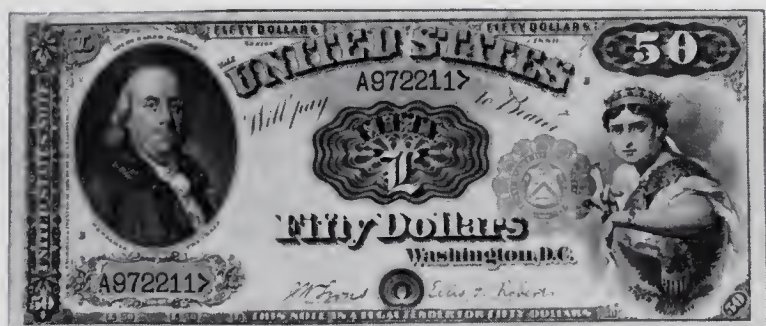
- 91 \$100 F-165. Legal Tender note. Series of 1862. Chittenden-Spinner. Serial: 38309. Fine-12 (CGA). A couple of short edge splits are noted, otherwise the note remains fully intact. There is a small area of dark staining at the lower left of the face and on the corresponding point of the back. The large American eagle is featured on the face, a very expressive engraving. The ornate back design features the First Obligation at the center. The \$100 denomination is the highest of the series of 1862 which can reasonably be considered collectible. The specimen offered here is listed among 13 known examples. The \$500 note of this series is prohibitively rare with only a single note reported in the census. The \$1000 note remains unknown.

The front of this note is a visual masterpiece, and it stands tall and proud among designs of this era.

Friedberg-165 was the first federally issued bank note to feature the eagle motif. This particular vignette was titled *Spread Eagle*, and was engraved by Joseph P. Ourdan. The back features the First Obligation in a circular frame at the center. Ornate engraved design work fills much of the remaining space.

From the Robert F. Schermerhorn Collection.

1880 F-164 \$50 Legal Tender Note



- 90 \$50 F-164. Legal Tender note. Series of 1880. Lyons-Roberts. Serial: A972211. Very Fine-35 (CGA). Some light creasing is visible but the note remains bright and attractive. Above average centering is an added bonus. The final signature combination issued of this lovely type, this bearing the scalloped, red Treasury Seal. While a number of these are known to exist, the number of collectors is far greater, making every offering an important one.

From the Robert F. Schermerhorn Collection.

Scarce \$100 F-167a Legal Tender

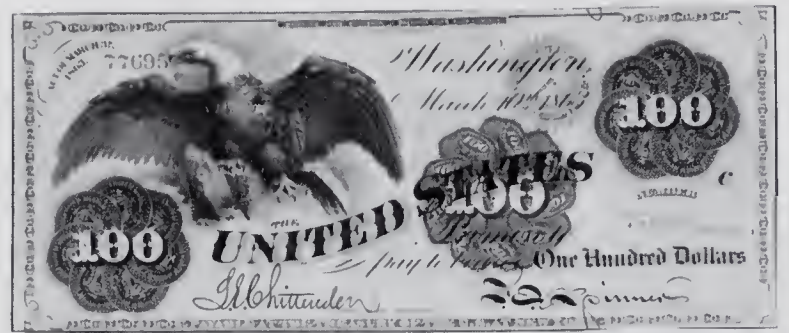
Series of 1863

25 Specimens Known

Erstwhile Friedberg Plate Note

- 92 \$100 F-167a. Legal Tender note. Series of 1863. Chittenden-Spinner. Serial: 77695. Very Fine-35 (CGA). Nice paper quality with significant body remaining. A small tear is noted in the eagle's wing, this only apparent under careful examination. The ink of the face is very bright and overall the appearance is quite pleasing. The back color is somewhat faded, although the design elements remain bold. Modified back design with the Second Obligation found in the central frame. A specimen representing nice quality for this rather scarce type, and formerly the Friedberg plate note. One of only 25 reported survivors. The latest edition of the reference has many new photographs, these being from the Federal Reserve Bank of San Francisco Collection.

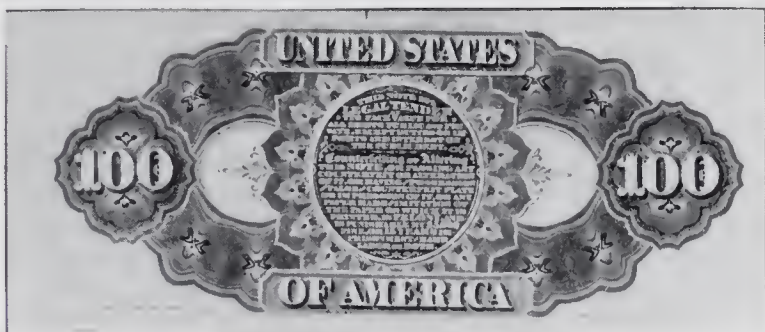
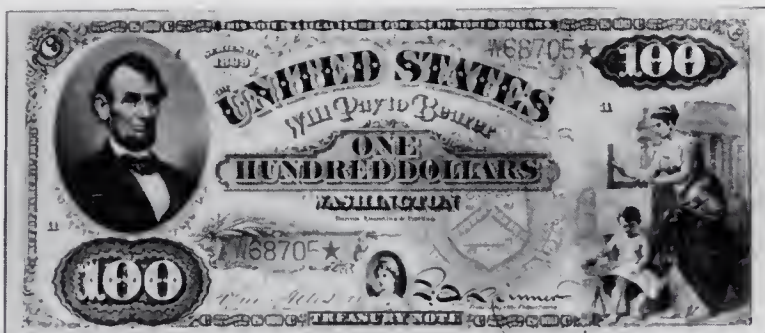
From Morey Perlmuter, March 1973. Formerly from the Kreisberg & Schulman sale of March 1965, Lot 901.



Quality \$100 F-168 Legal Tender Note

Series of 1869

22 Specimens Known



- 93 \$100 F-168. Legal Tender note. Series of 1869. Allison-Spinner. Serial: W68705. About Uncirculated-50 (CGA). Traces of light vertical folds are visible as are a few light ripples in the paper. Very minor distractions on this important note. Another very scarce type; one of 22 specimens reported in the census. Only a small handful of these could equal or exceed the quality of the example here offered.

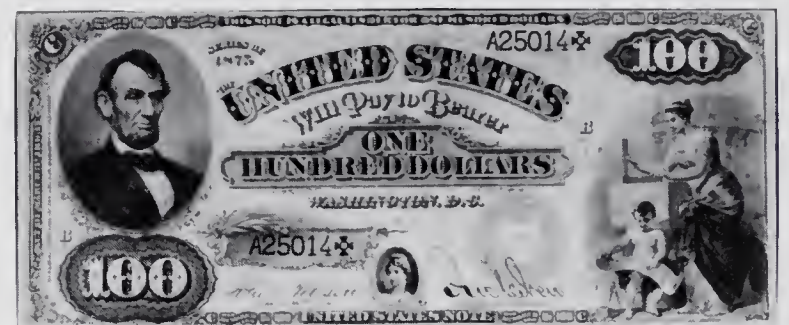
This note was a new design with a short-lived back type found only on this particular series. The face features the famous image of Abraham Lincoln to the left, this being still in use on modern \$5 Federal Reserve Notes. The right end features an allegory representing Architecture. This face design was retained with only slight modifications for the series of 1875, 1878, and 1880.

From the Robert F. Schermerhorn Collection.

Very Rare \$100 F-169 Legal Tender Note

Series of 1875

Only 11 Specimens Known



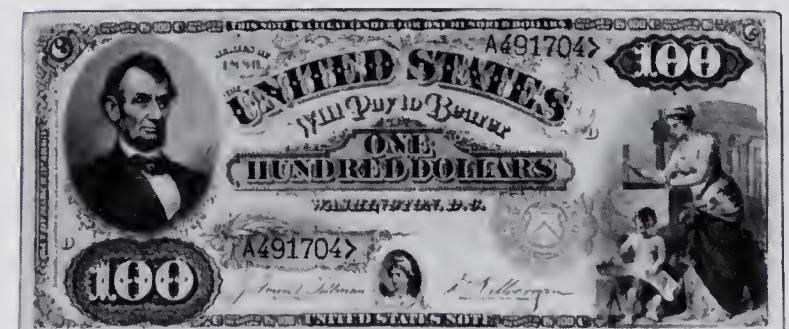
- 94 \$100 F-169. Legal Tender note. Series of 1875. Allison-New. Serial: A25014. Very Good/Fine-10 (CGA). Heavily circulated and showing a scattering of pinholes. One tear is noted in the central portion of the top edge. Aside from these defects, the note is nice for the grade. As are so many of the notes in the present sale, this specimen is scarce and quite desirable at any grade level. Only 11 specimens are reported extant.

From Paramount's 1972 ANA Convention Sale, August 1972, Lot 1079. Formerly in the Oat Bin Hoard.

Scarce \$100 F-179 Legal Tender Note

Series of 1880

One of 23 Known

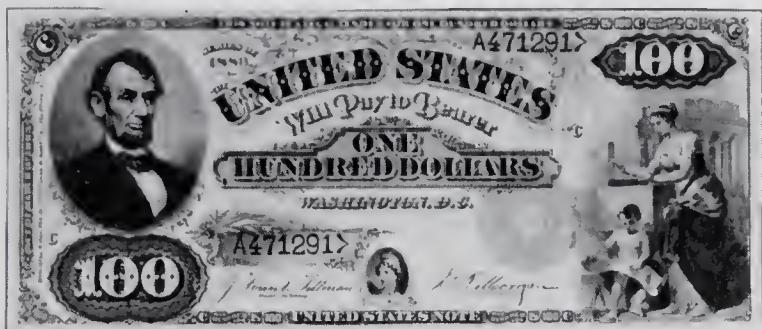


- 95 \$100 F-179. Legal Tender note. Series of 1880. Tillman-Morgan. Serial: A491704. Very Fine-20 (CGA). A small scattering

of pinholes is visible in the central portion of the note. Some softness of the paper is also noted along the top edge, otherwise the note is quite pleasing for the grade assigned. Variety with the scalloped, small red Treasury Seal. Reported survivors of this type number only 23 pieces.

From the Robert F. Schermerhorn Collection.

A Second Example of \$100 F-179



- 96 \$100 F-179. Legal Tender note. Series of 1880. Tillman-Morgan. Serial: A471291. Very Fine-20 (CGA). A most unusual second chance to acquire this scarce note. Perfectly centered with decent color remaining. Moderately circulated but still retaining some body, commensurate with the grade assigned. Probably just about average grade for those known; arguably insignificant considering the number of known pieces. Another scarce opportunity for the advanced collector.

COMPOUND INTEREST TREASURY NOTES

Compound Interest Treasury Notes, today an exceedingly rare class of currency from a numismatic standpoint, were created in the middle of the Civil War. Public confidence in paper money was quite low, and by offering interest, large denomination notes circulated more readily than they would have without this provision. Such notes were issued in denominations from \$10 through \$1,000. Each note had an expiration date, at which time the full amount would be paid by the Treasury. Meanwhile, notes increased in theoretical value as they were held and passed from hand to hand.

For the Compound Interest Treasury Notes authorized on March 3, 1863, interest ceased on June 10, 1867, and for those authorized on June 30, 1864, interest stopped being paid as of May 15, 1868. Most were redeemed at or near their expiration, with the result that by January 1, 1885, just \$208,350 remained outstanding.

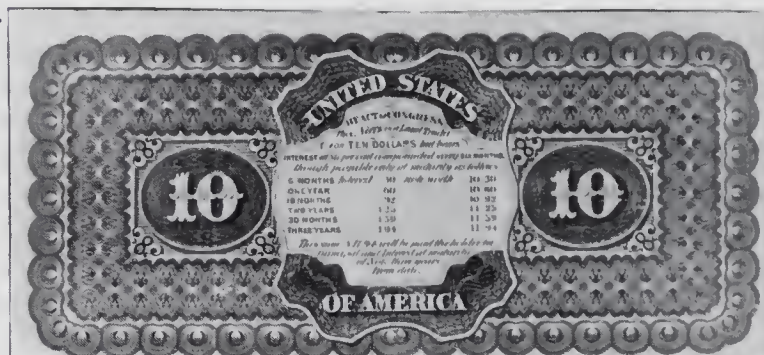
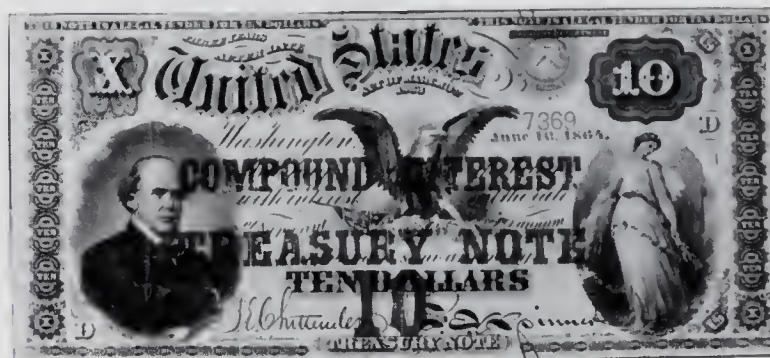
If there was ever was a "dream note" series, the Compound Interest Treasury Notes would be a candidate for such. All are rare, some are very rare, others are extremely rare, and just about any or all are virtually impossible to find! Even a single note would be a highlight in an advanced collection. Remarkably and memorably, the Bass Collection offers examples of multiple denominations, the \$10, \$20, \$50, and \$100. Significantly, the Grinnell Collection offered \$10, \$20, and \$50, but did not have a \$100 note.

While this series is not as extensive as the Demand Note sequence (varieties were not made with various city names for Treasury depositories), in their own right the Compound Interest Notes are similarly situated as being among the fore-

most American classics in the currency series. Many if not most collections do not have even a single note.

The bronzed overprints or surcharges on these notes are rather "tender" (not legal, but from a tactile viewpoint), and we encourage the few other holders of such notes to consider contacting the CGA organization to preserve them in Mylar holders.

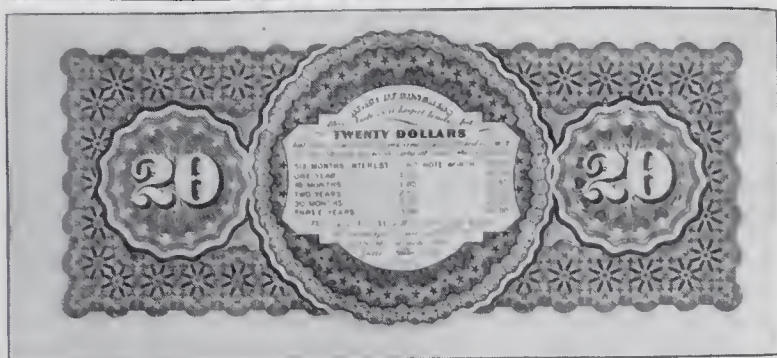
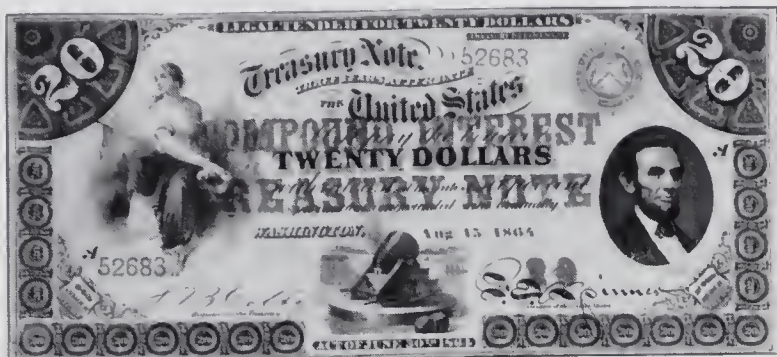
Very Rare F-190 \$10 Compound Interest Treasury Note Only 14 Specimens Known



- 97 \$10 F-190. Compound Interest Treasury Note. Act of 1863. Overprint of June 10, 1864. Chittenden-Spinner. Serial: 7369. Very Fine-30 (CGA). Some light flaking of the surcharge is noted at the creases, but it is mostly rich olive green. As noted, several creases are present, indicative of some circulation, but there are no visible problems. The face margins are complete with the lower right corner noticeably tight. The back is off center and very slightly off the bottom edge of the note. The corresponding area of the next note is just slightly visible at the top edge. Very pleasing for the grade, boasting good color on both sides. Of the 14 examples listed in the Gengerke census, this is one of the finest. A landmark opportunity.

From the Robert F. Schermerhorn Collection.

Important High-Grade F-191a \$20 Compound Interest Treasury Note

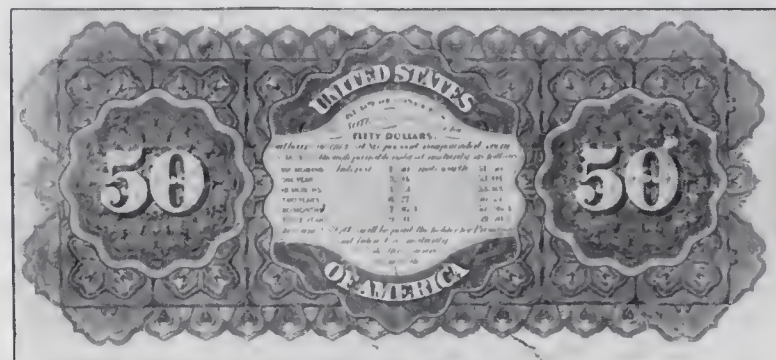


- 98 \$20 F-191a. Compound Interest Treasury Note. Act of 1864. Overprint of August 15, 1864. Colby-Spinner. Serial: 52683. Extremely Fine-40 (CGA). Solid golden green surcharge with minimal flaking. One vertical crease at the center and a couple of light folds are visible under close inspection. A scattering of tiny pinholes is noted toward the left end. Well centered, with decent margins all around, those on the back being especially wide. While a handful of these are known to exist, this is certainly an important example in terms of grade; few rate so high. From an aesthetic viewpoint, this is the finest-issued Interest Bearing Note in the sale. A scarcely encountered and highly desirable type note worthy of careful consideration.

The vignette at the left is a beautiful allegory of Victory, that at the lower center is of a mortar firing. At the right is featured the portrait of President Lincoln. This is a somewhat unusual instance of depicting a living American on a note. The *strangest* use of a living person's portrait was that of Spencer M. Clark on a 5¢ Fractional Currency note.

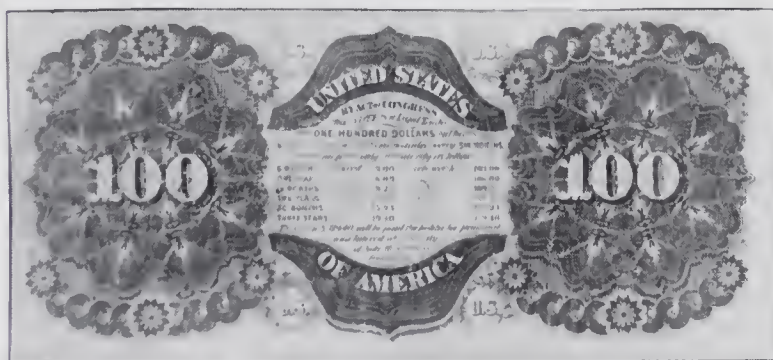
From the Robert F. Schermerhorn Collection.

Rarely Offered F-192b \$50 Compound Interest Treasury Note Only 12 Known



- 99 \$50 F-192b. Compound Interest Treasury Note. Act of 1864. Overprint of December 15, 1864. Colby-Spinner. Serial: 173106. Fine-12 (CGA). A few small edge splits are noted, all seem to have been repaired at one time. A separation has also occurred midway through the vertical center crease, also repaired. Some adhesive residue is visible on the back. Aesthetically pleasing for the grade. Bold olive green surcharges. Just 12 examples are reported extant in the Gengerke census. Of the three Friedberg varieties representing this design type, this is essentially the only collectible one; the others, F-192 and F-192a, are nearly unique, and unknown respectively.

From the Robert F. Schermerhorn Collection. Formerly in the possession of F.C.C. Boyd, New Netherlands Coin Co., and Robert Friedberg.



Very Rare F-193b \$100 Compound Interest Treasury Note Just 11 Known

- 100 \$100 F-193b. Compound Interest Treasury Note. Act of 1864. Overprint of August 1, 1865. Colby-Spinner. Serial: 88745. Fine-12. Restored (CGA). Much of the original surcharge has flaked away leaving the letters a mottled olive green and yellow. Some of the weaker points in the body of the note have separated, though no pieces are missing. Slightly faded from years of handling, but still a respectable example of a very rare note. Only 11 specimens are currently known, not surprising as most were certainly redeemed. Three years after their issue, they were worth a handsome \$19.40 profit to the bearer, no small sum in the 1860s.

From the Robert F. Schermerhorn Collection. Formerly in the possession of F.C.C. Boyd, New Netherlands Coin Co., Robert Friedberg, and Harold S. Bareford.

INTEREST-BEARING NOTES

Issued under the Act of March 3, 1863, Interest-Bearing notes were to be issued for one year at an interest rate of 5%. March 3 was a memorable day in 1863, and at the same time Congress passed a resolution to acquire title to the former Clark, Gruber & Co. private mint in Denver, and to establish the Carson City Mint (which opened years later in 1870). The Act is best remembered as the genesis of the Fractional Currency notes, which replaced the earlier Postage Currency notes. For good measure, Montana Territory was established on the same day.

Interest-Bearing Notes were issued with one-year, two-year, and three-year maturities. As of July 1, 1864, the amount of \$153,471,450 in this notes was in the hands of the public. Nearly all were redeemed at their expiration, with the result that by July 1, 1868, only \$555,492 worth remained in circulation, a figure that dropped to \$68,685 by January 1, 1885.

Denominations issued were as follows:

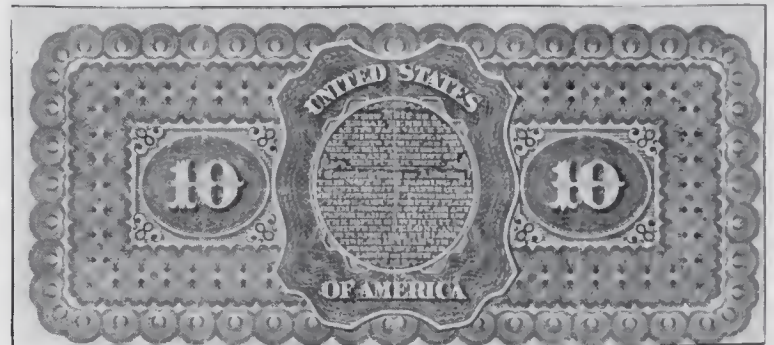
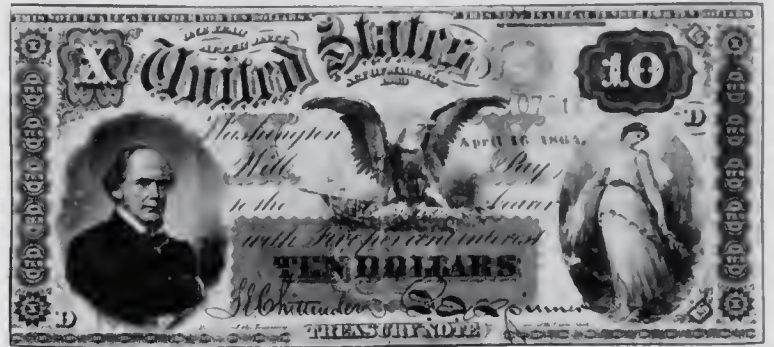
One-Year Notes: \$10, \$20, \$50, \$100, \$500, \$1000, and \$5000 (no examples of the three larger denominations are known today). As of January 1, 1885, an estimated \$38,685 worth remained outstanding.

Two-Year Notes: \$50, \$100, \$500, and \$1000 (no examples of the two larger denominations are known today). As of January 1, 1885, an estimated \$30,000 worth remained outstanding.

Three-Year Notes: \$50, \$100, \$500, \$1000, and \$5000 (no examples of the three larger denominations are known today).

The Bass Collection of Interest-Bearing notes is of incredible, indeed legendary importance, including as it does two of the highest denomination known (\$100) and also notes with the original coupons attached. These are rarities that few advanced professional dealers have ever seen, and which have been absent in nearly every collection of currency ever to cross the auction block.

Desirable \$10 F-196a Interest-Bearing One-Year Note



- 101 \$10 F-196a. Interest-Bearing Note. One Year. Act of 1863. Chittenden-Spinner. Serial: 107512. Very Fine-25 (CGA). The paper retains nice body commensurate with the grade. Signs of wear consist primarily of numerous creases through the body of the note, though none of these are particularly severe. A few short edge splits are noted, though these are mostly in the margins and do not interfere with the aesthetic appeal. Several small pinholes are also visible under proper lighting.

Two varieties are known to exist, the rare one with the American Bank Note Company imprint, and this more available type with the imprint of the Bureau of Engraving and Printing. However, by any reckoning F-196a is a scarce issue with just over two dozen examples known.

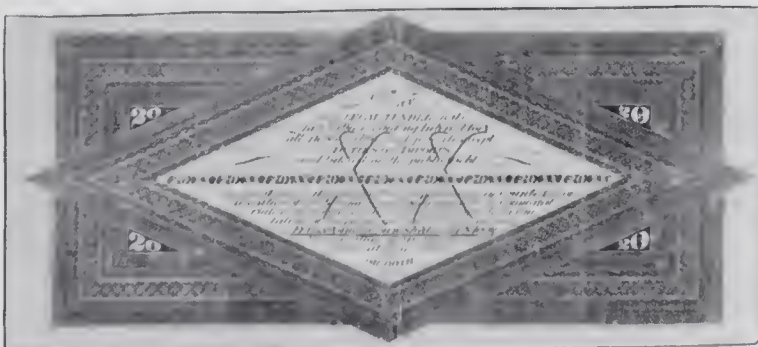
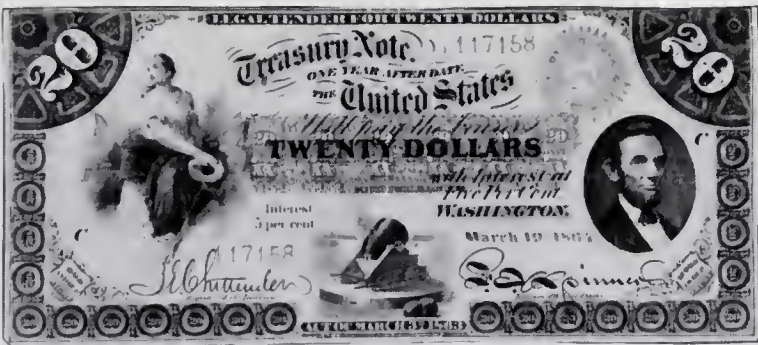
From the Robert F. Schermerhorn Collection.

Seldom-Offered \$20 F-197a Interest-Bearing One-Year Note

- 102 \$20 F-197a. Interest-Bearing Note. One Year. Act of 1863. Chittenden-Spinner. Serial: 117158. Very Fine-25 (CGA). Lovely for the grade with just a number of fine creases visible through the body of the note. Significant crispness still remains. The top margin is trimmed just slightly into the design border, while the other margins are complete on both sides. The lower left corner of the face is slightly clipped, but this is such a tiny area that it just barely touches the design border. This note has clearly been well cared for much of its life.

Similar to the note offered above, this issue is found in two varieties, one by the American Bank Note Company, and this more available variety with the imprint of the Bureau of Engraving and Printing. An important note, one of only 22 reported survivors; precious few grade finer than this specimen. Off the market for many years, this high-grade note is a nice opportunity for the advanced collector.

From the Robert F. Schermerhorn Collection.



Extremely Rare \$50 Interest-Bearing One-Year Note

One of Three Known Specimens



- 103 \$50 F-198. Interest-Bearing Note. One Year. Act of 1863. Chittenden-Spinner. Serial: 38161. Good-4. Tape Repaired (CGA). Heavily worn with significant roughness in the margins including missing pieces. The note was at one time completely separated through the center, but all major damage was repaired long ago with a number of stamp hinges affixed to the back. Some light rust spots are also noted on the face. The present example admittedly has the lowest grade of those known, though considering that there are only three reported in the census, the grade could be considered next to negligible importance. When, if ever, will another example be offered to the present generation of collectors?

More about Albert A. Grinnell: Although Grinnell is mentioned in the

general introduction to the Bass Collection of currency, a few other comments may be of interest:

In November 1937, Grinnell's article, "United States Paper Money from a Collector's Viewpoint," saw print in *The Numismatist*. The writer found currency to be interesting for three reasons: Beauty and character of engraving, variety of specimens issued, and historical and educational value. Grinnell went on to give an overview of different series, such as Coin Notes, Gold Certificates, Silver Certificates, National Bank Notes, and others. Although Grinnell was a scholar par excellence, very little of this was translated into the auction descriptions of his notes by dealer Barney Bluestone, 1944-1946. However, this was in the era of the "keep it simple" style of cataloguing, a format that developed the first significant crack in its facade in 1952 with John J. Ford, Jr.'s descriptions (mostly of coins) in the 1952 ANA Sale. It certainly is unfortunate for all of us that the experiences of Grinnell and most others have been lost to history.

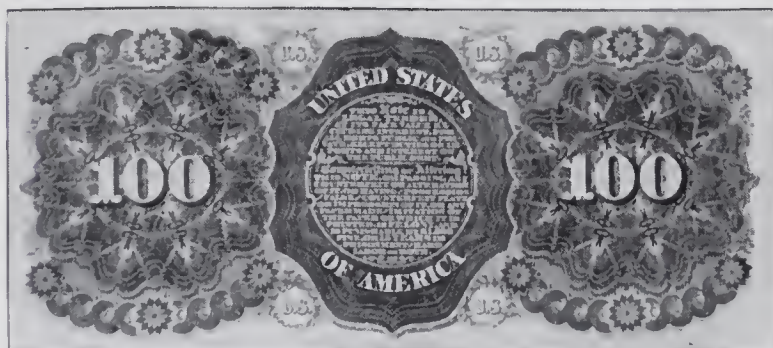
In 1940, an account of what happened at the ANA Convention on August 25th included this:

"When the members arose Sunday morning it was raining, but some of the Detroiters said it would clear by noon. At 3:30 it was still raining, and at that hour the party boarded buses and private cars for the Detroit Golf Club, where we were the guests at a complimentary dinner given by A.A. Grinnell, a member of the Detroit Coin Club and one of our best-known collectors. At each place had been placed an aluminum token struck for Mr. Grinnell for the occasion. The obverse bore the bust of Lincoln. The reverse read: 'Life Member No. 20, ANA Albert A. Grinnell, Numismatist, 1515 Woodward Avenue, Detroit, Michigan.' The dinner was one of the most enjoyable features of the entire convention, and Mr. Grinnell was congratulated on all sides for being an ideal host."

Mehl's sale of Grinnell's coins on June 15, 1943, included a complete spread of four 1879-1880 \$4 gold stellas (one of two such sets owned by Grinnell), an impressive addition to any sale, then or now. Grinnell's beautiful Fractional Currency notes were sold, and some selections from his large-size notes. As related earlier, the sale had its problems, and Grinnell defected to Bluestone for the consignment of the rest of his collection. Perhaps Mehl could have done a better job (it would have been hard for him to have done worse).

Some correspondence between Grinnell and Walter A. Nichols, whose collection we sold in the 1980s, was loaned by us to the *Bank Note Reporter* for possible use as "fillers" from time to time. Many interesting snippets are therein.

From the Robert F. Schermerhorn Collection. Formerly offered in Barney Bluestone's sale of November 1944, Lot 228, where it was purchased for \$125. Thereafter in the possession of F.C.C. Boyd, New Netherlands Coin Co., and Robert Friedberg.



Extremely Rare \$100 F-199 Interest-Bearing One-Year Note

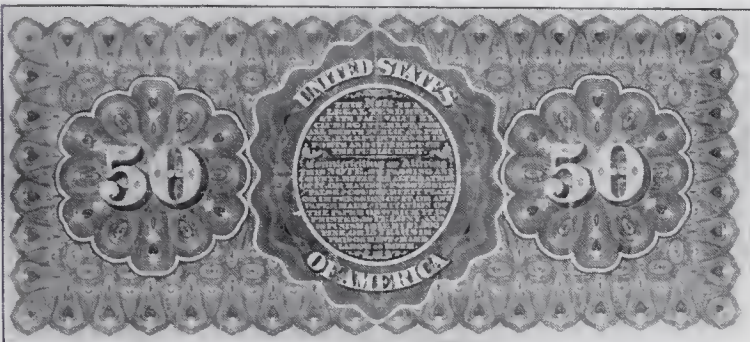
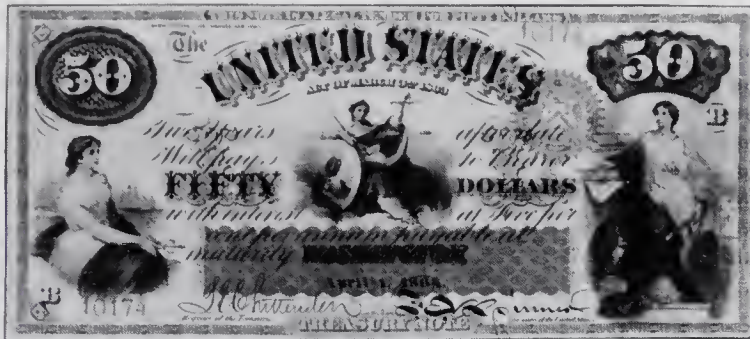
One of Three Specimens Known

- 104 \$100 F-199. Interest-Bearing Note. One Year. Act of 1863. Chittenden-Spinner. Serial: 834. Very Fine-20 (CGA). Well centered with full margins. The colors remain strong for the grade. Some light soiling of the paper is noted from handling over the decades, but this is to be expected. A small pinhole is noted in the upper right corner of the face. A rarity of the highest order, and in a very respectable grade, as are each of the three known pieces reported in the Gengerke census. The quality of these notes is probably due to the fact that the higher denomination notes were worth so much that anyone possessing one would store it in a box or safe location, rather than carry it around.

From the Robert F. Schermerhorn Collection.

Very Rare \$50 F-203 Interest-Bearing Two-Year Note

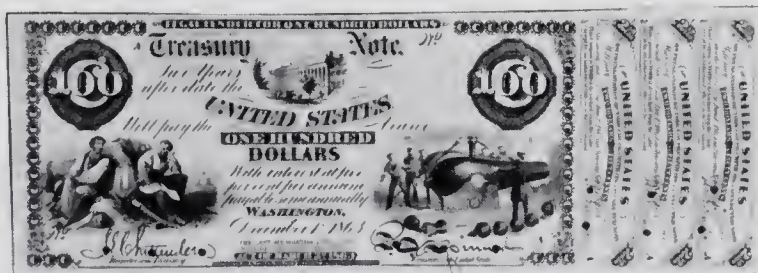
Only Seven Specimens Known
Friedberg Plate Note



- 105 \$50 F-203. Interest-Bearing Note. Two Year. Act of 1863. Chittenden-Spinner. Serial: 10174. Very Fine-30 (CGA). Signs of light circulation include a number of creases and some evidence of counting smudges at the right end of the face. The right margin is very tight but does not touch the design border. The other margins are full. Nice color remains for the grade assigned. One of only seven notes known to have survived, thus an extreme rarity. Of the reported survivors, one is permanently impounded in the Smithsonian Institution leaving only six for the present generation of collectors. None of those reported have coupons remaining. The present example has the distinction of being the current *Friedberg plate note*.

From the Robert F. Schermerhorn Collection.

Superb Proof \$100 Interest-Bearing Note Face Design



- 106 \$100 Interest-Bearing Note. Uniface Proof of face design with attached coupons. Type of F-204. Hessler-204/1143. Two Year. Act of 1863. Chittenden-Spinner. Serial: Blank. Choice Crisp Uncirculated. The Hessler reference lists and illustrates this type printed with plate letter B, the specimen offered here is plate A. Four cancellation holes in the body of the note, two at each signature position. Three coupons are attached, each with two cancellation holes in Chittenden's signature. Printed on heavy fibered white paper. Two punctures are noted near the left end, probably the result of a stick pin or staple. Fresh, bright, and crisp. A beautiful Proof of this exceedingly rare design.

Upon inspection this lovely Proof note yields many interesting details, and some of them are shared herewith:

There are three scenic vignettes on the note. At the left is the allegorical representation of Science(?) and Mechanics per popular wisdom, but "Science" is really "Agriculture" and is surrounded with such items as a small hand scythe, an ear of corn, and a pumpkin. Perhaps, as numismatists like nicknames, this could be called the "Pumpkin Note." (We are reminded of another note nickname that surely Dan Quayle would appreciate, this not found on national currency however, the "Sweet Potatoe Supper [or Dinner] Note"; yes, in this context, numismatists have long spelled it this way.)

At the center is the Treasury Building in Washington, in the Greek Revival style. Horses and a carriage are in front, and a two-story residence(?) is seen to the right.

At the lower right is an absolutely huge cannon. During the general era of the 1840s to the 1860s there was much experimentation with such devices, and the names of Wiard, Columbiad, Parrott, Rodman, and, simply, "Great Gun," are familiar to military historians. In one particularly unfortunate incident, on February 20, 1844, President Tyler and other dignitaries were on board the steam frigate Princeton on the Potomac River to see the action of a powerful new gun, the Peacemaker, which could fire a 212-pound load the remarkable distance of three miles. Without warning, the gun exploded on deck, and eight people were killed, including the secretary of state. Some gun names were translated into trade names for products in the private sector, including Great Gun Bitters (by Bininger of New York City) and the Peacemaker series of kitchen stoves (some of which are depicted on Civil War store cards, as are Peacemaker cannons).

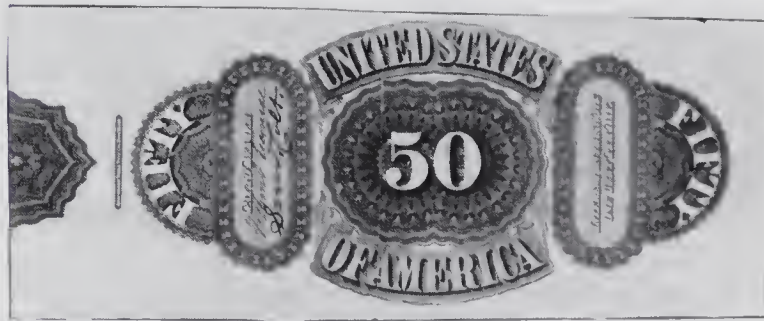
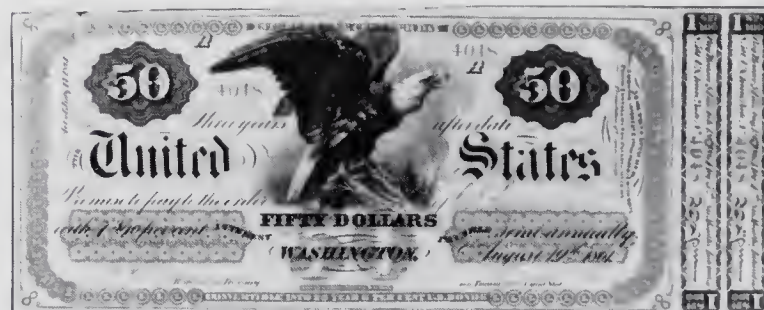
The value of the note is given as: "LEGAL TENDER FOR ONE HUNDRED DOLLARS Two Years after date.... With interest at five per cent per annum payable semi-annually...." The coupons, of which there are three, are each good for \$2.50 and bear the printed signature of Chittenden, register of the Treasury.

From the Robert F. Schermerhorn Collection.

Unique \$50 F-207 Interest-Bearing Three-Year Note

Act of 1861

Two Coupons Attached
Samuel Colt's Note



- 107 \$50 F-207. Interest-Bearing Note. Three Year. Act of 1861. Serial: 4048. Very Fine-25 (CGA). A delightful note for the grade, having the appearance of a choice VF note, but downgraded somewhat due to a couple of small splits in the edge. In general, excellent color remains and the note retains a generous amount of crispness, but some unfortunate light water staining has occurred. Printed in green and black ink on white paper. The serial number is printed on the note twice. **Two of the original interest coupons remain attached at the right end.** These both bear the red serial number, and the printed signature of Chittenden. Curiously the note itself does not have Chittenden's signature, as other people, probably Treas-

sure employees, hand signed the note for both the Register of the Treasury and the Treasurer. The note is payable to the order of Samuel Colt, famous munitions supplier. This is the only example currently known to exist.

"Sam. Colt" and details of the note: This beautiful note has the name, "Col. Samuel Colt," entered in ink after the printed inscription, "Promise to pay to the order of." On the reverse, the words "without recourse" are inked in, below which appears the bold personal (presumably) inked signature, "Sam. Colt." Thus, here, indeed, is a remarkable connection between this note and Colt, of Hartford, Connecticut, who at the time was a major supplier of firearms to the United States government. Today, the Connecticut State Library and Museum (home of the J.C. Mitchelson coin collection) has a special exhibit of Colt memorabilia. Volumes have been written about

Colt, and the exploration of such may provide a pleasant diversion for the buyer of this note.

At the center is a stunning vignette of an eagle, a paradigm representation of the National Bird, and one which has few challengers in the federal note series. The eagle is perched on a rocky crag with pines in the background, a scenario which, differently executed, is mentioned in the 1916 Annual Report of the Director of the Mint in connection with the then-new Liberty Walking half dollar (which in no way was patterned after this particular \$50 note).

For the register of the Treasury, "Thos. Jones" has signed his name (Jones') in brown ink, while for the treasurer, the inked signature of "Wm James" is found. The two attached coupons each bear the printed signature of F.E. Spinner.

From the Robert F. Schermerhorn Collection.

Prohibitively Rare \$50 F-212 Interest-Bearing Three-Year Note Just Six Known

- 108 \$50 F-212. Interest-Bearing Note. Three Year. Act of 1864. Colby-Spinner. Serial: 154721. Fine-12. Repaired (CGA). Appearance of a Choice Fine note, but closer examination reveals repair work to the face of the note, as well as to the edges where some light splitting has occurred. Remarkably bright for the grade assigned with some very light soiling from use, as well as traces of foxing. Evenly printed with wide margins on both sides. The paper remains reasonably firm with significant body. Aesthetically pleasing regardless of the noted repairs and still an important offering with respect to rarity. The Gengerke census reports a mere six examples known, making this a rarity of high order.

From the Robert F. Schermerhorn Collection. Formerly in the possession of F.C.C. Boyd, New Netherlands Coin Co., and Robert Friedberg. Grinnell had one note (this one?), Lot 230.



Finest Known \$50 Interest-Bearing Three-Year Note With Five Coupons Attached Unique in Private Hands



- 109 \$50 F-212d. Interest-Bearing Note. Three Year. Act of 1865. Colby-Spinner. Serial: 196081. Very Fine-30 (CGA). Somewhat unevenly centered, but with good margins all

around. The paper retains significant body save for a few light creases. Two small pinholes are noted, but these are not significant problems. A delightful note in every respect and recognized as one of the finest of only seven known specimens. It is especially noteworthy that of the known specimens the present piece is one of only two that have their original interest coupons attached, both with all five present. The other such piece is permanently impounded in the Smithsonian Institution, leaving the present specimen *the only collectible one with coupons*. There may never be another chance for the present generation of collectors to acquire this rarity.

As most numismatists will never have the chance to see this note, some comments may be of interest (the \$100 version, described in the following lot, is similar in many respects):

The face depicts at the center a perched eagle, looking toward the viewer's right; this is the famous "jackass" motif that was widely used on federal currency of the era including on certain \$10 notes and the well-known Fractional Currency shields.

The note is dated Washington, July 15, 1865, and bears the printed signatures of Colby and Spinner. Vertically along the top margin above the eagle is the inscription INTEREST ONE CENT PER DAY. At the left border is the overprint in three lines, in crimson ink: "The Government reserves the right of / paying in COIN, the interest on this Note / at the rate of six per cent. per annum." A little arithmetic reveals that interest at 1¢ per day would equal \$3.65 per year, or more than 6%. However, the government offered the sweetener that at the 6% rate it might pay in all-important "COIN." Reflecting this, each of the coupons on the right, numbered 1, 2, 3, 4, 5 in their progression toward the body of the note, bears the overprint "SIX PER CENT GOLD OPTION," reflecting not only payment in coin, but in gold coin. Of course, the word "OPTION" is significant. Each coupon also bears the same serial number as the note, the printed signature of Spinner, and at each side, the fraction $1\frac{82-1}{2}/100$, representing the interest at 1¢ per day.

The back states this: "AT MATURITY, Convertible at the option of the

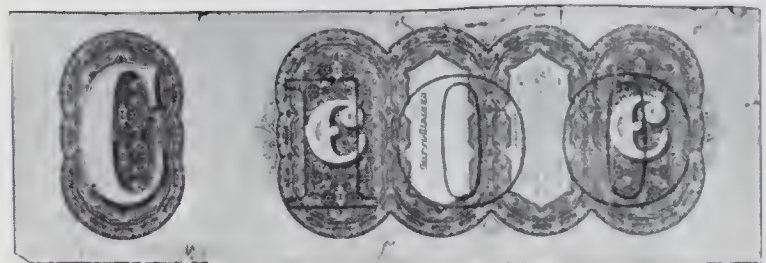
holder, into Bonds redeemable at the pleasure of the Government at any time after five years, and payable twenty years from July 15th 1868 with interest at Six per cent per annum, payable semi annually in COIN."

On the back, the coupon area is imprinted with a very large and ornate "FIFTY DOLLARS" within two intersecting circles, which, of course, would gradually disappear as the coupons were redeemed.

From the Robert F. Schermerhorn Collection. Formerly in Barney Bluestone's sale of November 1944, Grinnell Collection, Lot 44. Thereafter in the possession of F.C.C. Boyd, New Netherlands Coin Co., Robert Friedberg, and Amon Carter, Jr.

Extremely Important F-212e \$100 Interest-Bearing Note

Unique with Five Coupons Attached



110 \$100 F-212e. Interest-Bearing Note. Three Year. Act of 1865. Colby-Spinner. Serial: 194009. Good-6. Damaged (CGA). Paper quality of a finer note, but mishandling over the decades has resulted in some damage to the margins. A piece has become separated just above General Winfield Scott's portrait, and then reattached with a hinge on the back side. Other hinges have been used to repair small splits in the margins, some extending into the design. Even taking into consideration these problems, the note is reasonably attractive. The paper is somewhat limp, but more a result of the thin paper and creases than any heavy circulation, which these notes really didn't experience.

It is remarkable that this \$100 note has survived at all, especially with all five original coupons attached. These coupons were each worth one interest payment, the final payment being presented to the bearer upon presentation of the note itself. Regarding the rarity of the note, only three specimens are known to exist, and while the present piece is certainly not the finest, it is the most "original" considering that all five coupons remain attached. One of the other two pieces is permanently impounded in the National Numismatic Collection in the Smithsonian. This has one coupon attached. The second note, the Amon Carter specimen, has three remaining coupons. It is doubtful that the present specimen was held on to by some individual as a memento, as the face value of such a note represented great buying power at the time of issue. It is far more likely that it was hidden away, and through some misfortune for the owner, forgotten. Today, we greatly appreciate the fact that it has survived, an emotion which will certainly be clearly

quantified when this rarity crosses the auction block.

As most numismatists will never have the chance to see this note, some comments may be of interest. It is seen that the note is similar in many particulars to the \$50 described in the preceding lot:

The face depicts at the center the portrait of General Winfield Scott, in full military uniform and, in keeping with the code of the office, of rather stern mien. The note is dated Washington, July 15, 1865, and bears the printed signatures of Colby and Spinner. Vertically along the left margin is the inscription INTEREST TWO CENTS PER DAY. To the left of Scott's vignette is the vertical overprint in three lines, in crimson ink: "The Government reserves the right of / paying in COIN, the interest on this Note / at the rate of six per cent. per annum." A little arithmetic reveals that interest at 2¢ per day would equal \$7.30 per year, or more than 6%. However, the government offered the sweetener that at the 6% rate it might pay in all-important "COIN." Reflecting this each of the coupons on the right, numbered 1, 2, 3, 4, 5 in their progression toward the body of the note, bears the overprint "SIX PER CENT GOLD OPTION," reflecting not only payment in coin, but in gold coin. Of course, the word "OPTION" is all important. Each coupon also bears the same serial number as the note, the printed signature of Spinner, and at each side, the fraction $3\frac{65}{100}$, representing the interest at 2¢ per day.

The back states this: "AT MATURITY, Convertible at the option of the holder, into Bonds redeemable at the pleasure of the Government at any time after five years, and payable twenty years from July 15th 1868 with interest at Six per cent per annum, payable semi annually in coin." While the \$50 described earlier has "COIN" in capitals, on the present note it is in lower case as "coin."

On the back, the coupon area is imprinted with a very large and ornate "C," which, of course, would gradually disappear as the coupons were redeemed.

From the Robert F. Schermerhorn Collection. Formerly in the possession of F.C.C. Boyd, New Netherlands Coin Co., and Robert Friedberg.

1879 REFUNDING CERTIFICATES

The story of the 1879 Refunding Certificate, issued only in the \$10 denomination, is quite interesting, and reflects the first time that the American public eagerly sought to acquire paper money in preference to coins. Notes totaling \$40,012,750 were paid out, including the majority, some \$39,398,110 in the fourth quarter of 1879, as long lines of people gathered at Post Office branches and Treasury offices to secure these little "bonds," which offered to pay 4% interest. This offering coincided with the time at which silver coins were aplenty in circulation, and gold coins were just beginning to be seen with frequency at banks. The coin-hoarding era, begun in 1862, was over, and citizens were no longer afraid of paper money.

The Refunding Certificates, when issued, were to bear interest at 4%, indefinitely. In actuality, the accruing of interest was ended by an Act of Congress in 1907. At that time, any outstanding notes had a redemption value of more than twice the \$10 face value. It is little wonder that these are scarce today. The obligation on these notes reads as follows:

"This certifies that the sum of Ten Dollars has been depos-

ited with the Treasurer of the United States under Act of February 26th, 1879 convertible with accrued interest at 4 per cent per annum into 4 per cent bonds of the United States issued under the Acts of July 14, 1870 and January 20, 1871 upon presentation at the office of the Treasurer of the U.S. in sums of \$50. Or multiples thereof."

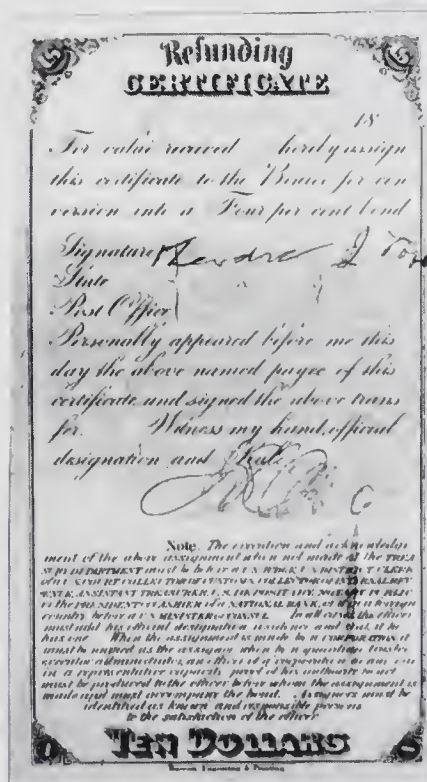
Uncle Sam promised to pay the 4% interest seemingly forever, as there was no time limit placed. However, in 1907 Congress put an end to the interest payments (of course no private citizen, then or now, can repudiate financial obligations in the same unfeeling, casual manner).

As it developed, only a few 1879 Refunding Certificates were imprinted with the inscription, "Payable to Order," so few, in fact, that only two are known today, one of which is offered here. Most were of a different inscription, "Payable to Bearer," and even these are elusive (but a few dozen exist, one of which is offered here). Important, is that both reverse designs are totally different in appearance and orientation; thus the "Payable to Order" note is not only a variety, but it is a major design type!

By January 1, 1885, all but \$260,000 in face value had been redeemed, and since that time most others have met the same fate.

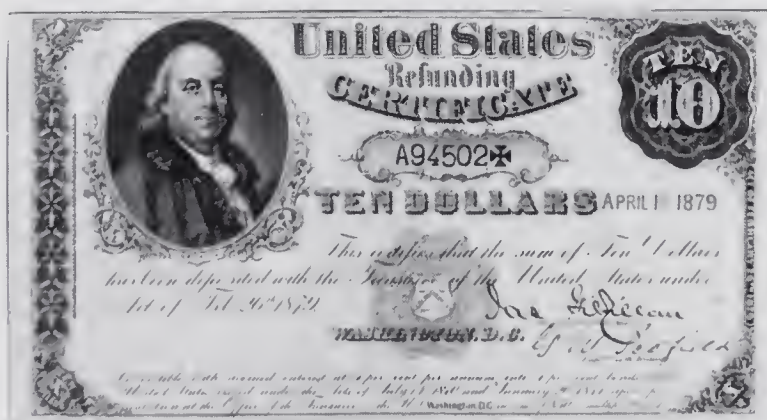
Prohibitively Rare Refunding Certificate

Payable to Order
Just Two Known
Unique in Private Hands
Friedberg Plate Note



- 111 \$10 F-213. Refunding Certificate. Series of 1879. Payable to order. Gilfillan-Scofield. Serial: A287. About Uncirculated-58 (CGA). One horizontal crease parallel and close to the top margin, otherwise crisp. Four tiny pinholes are noted in the central portion of the note. Printed on fibrous paper watermarked with a repeating script US. This note is inscribed "Payable to Order." Further, the reverse is oriented differently with a different layout of type. Only two of these notes are known to exist, this specimen, the Friedberg plate note, being the only collectible example. The other survivor is canceled and in the possession of the Bureau of Public Debt, Washington D.C. One of the most important notes in this offering, as F-213 has long been a highly regarded, unattainable prize for currency enthusiasts. In contrast several dozen examples are known of the regular "Payable to Bearer" issue.

From the Robert F. Schermerhorn Collection. Formerly in the possession of Robert Friedberg, and James M. Wade.



High-Grade Refunding Certificate

Payable to Bearer

- 112 \$10 F-214. Refunding Certificate. Series of 1879. Payable to bearer. Gilfillan-Scofield. Serial: A94502. About Uncirculated-50 (CGA). A scattering of tiny pinholes at the left center of the face and traces of a light fold at the center. The second and significantly more available variety. In fact, anyone desiring a Refunding Certificate who does not win the previous lot, will have to settle for one of these. Still a scarce type.

SILVER CERTIFICATES

The series of Silver Certificates is a latecomer to American notes, with authorization under two acts, the first on February 28, 1878 (the Bland-Allison Act, a discussion of which will be found under the pattern dollar coins of George T. Morgan, 1878), and the second on August 4, 1886. The notes themselves were first issued under the authorization of 1886.

Under the greatest of all numismatically related boondoggles in the history of American legislation, the Bland-Allison Act called for Uncle Sam to buy millions of ounces of silver each year, to support the badly sagging metal market, and to coin the bullion into silver dollars. Trouble was that there was no need for so many coins in circulation. Unwanted silver dollars piled up in Treasury vaults. Years later (1930) financial historian Neil Carothers wrote of the situation:

The North and East would have none of them [the silver dollars]. With the increasing annual coinage, the volume returned to the Treasury in tax payments steadily increased. In 1886 Secretary Manning, anxious to keep them out of the Treasury, devised a clever scheme to transfer their ownership to people even while they remained in Treasury vaults. This was to issue Silver Certificates, then issued in large bills, denominations small enough to insure wide circulation. At Manning's suggestion Congress passed the law of August 4, 1886, providing for the issue of \$1 and \$2 Silver Certificates. They were merely receipts entitling the owner to claim the dollars lying in the vaults. They were not Legal Tender, but carried with them the ownership of silver dollars that were Legal Tender. The notes were much like the familiar greenbacks and were readily accepted.

Despite all good intentions, the government was literally swimming in silver dollars. The 1887 Mint Report included this poignant commentary:

[Concerning the overwhelming quantities of dollars on hand] resort is still had to temporary and inefficient expedients for want of vault facilities, to which attention was called in my last two fiscal reports. There are still at the Post Office building 21,750,000 silver dollars in the charge of the superintendent of the Mint, and for which this officer is held responsible.

Compartment vaults in which the coin could be sealed up are very much needed at this mint, as well as at the other mints of the United States. Such a provision would avoid the constant reweighing of the immense amount of coin now stored at these institutions. It would especially do away with the important loss which necessarily results from handling the precious metals in such large quantities on occasions like the annual settlements or changes in fiduciary officers.

Coin once weighed and sealed up in compartments would not be disturbed except when needed by some other institution, or by some other branch of the Treasury Department. Experiment has shown that the loss by abrasion in handling \$1,000,000 in gold coin [such as that being held as backing for Gold Certificates, Series of 1882] is \$5 for every handling, even when the utmost care is exercised, and that the loss is absolute. It is estimated that at the annual settlement and other counts the weighing of the bullion and coin requires no less than eight handlings.

The problem continued, until 1918, when the Pittman Act provided for the melting down of over 350,000,000 long-stored

dollars. Subsequently, *The Numismatist* reported this in October 1921:

When all those dollars were melted the United States had to call in all the Silver Certificates—the \$1, \$2, and \$5 bills, to speak in common lingo—representing the dollars that were deposited in the vaults of the mints. Under the law of the land the Treasury must hold a silver dollar for each dollar Silver Certificate issued. So with the melting of the silver dollars the Silver Certificates had to be recalled. To cover that loss in currency, the government issued short-term certificates of indebtedness bearing 2% interest. The silver dollars now being coined allow for the issuance of new Silver Certificates which are being used in calling in those certificates of indebtedness.

This present commentary is not one about politics, or else we would go into detail concerning the *inexplicable* (to the present writer) situation of later in 1921, and continuing until 1935, when *hundreds of millions more silver dollars were minted*, and more Silver Certificates were issued.

Years later, in March 1964, the government ran out of silver dollars in storage, this after a run up in the price of silver bullion caused many to be hoarded or melted. Uncle Sam repudiated his obligation, as per usual on many types of currency, and today someone with an old Silver Certificate stating that the government will pay a *silver dollar* in exchange for it can go whistle.

- 113 \$1 F-215. Silver Certificate. Series of 1886. Rosecrans-Jordan. Serial: B1130160. About Uncirculated-58 (CGA).** A delightful fancy-back note with bold colors and a fresh, crisp paper. The top margin is tight but does not interfere with the design border. A light corner fold is noted. Vignette of Martha Washington.

The famous "Martha Washington note," the first \$1 Silver Certificate issued. These were produced from 1886 through 1896, though only issued in two different series, those of 1886 and 1891. The new series in 1891 reflected a major design change of the back, eliminating the heavily ornate fancy vignetting in favor of a somewhat more open design.

From RARCOA.

- 114 \$1 F-219. Silver Certificate. Series of 1886. Rosecrans-Huston. Serial: B62630838. Choice Uncirculated-64 (CGA).** The printing is a trifle crooked, otherwise a Gem note. Bright, crackling fresh and well margined on both sides. One of two signature combinations featuring the large brown Treasury Seal.

From Lester Merkin's sale of October 1972, Lot 213.

- 115 \$1 F-223. Silver Certificate. Series of 1891. Tillman-Morgan. Serial: E16821849. Choice Uncirculated-64 (CGA).** Light rippling of the paper is noted where one-third folds are often found. Still worthy of the grade assigned. Bright and well margined with some original embossing still visible.

From the Robert F. Schermerhorn Collection.

- 116 \$1 F-226. Silver Certificate. Series of 1899. Date above. Lyons-Roberts. Serial: 11134944. Choice Uncirculated-64 (CGA).** Pleasing for the grade. A few light ripples in the paper and the slightly off-center back account for the grade, otherwise a Gem example.

- 117 \$1 F-226a. Silver Certificate. Series of 1899. Date below. Lyons-Roberts. Serial: A46434979. Gem Uncirculated-66 (CGA).** Fresh and crisp with excellent centering and bold colors.

From Louis S. Werner.

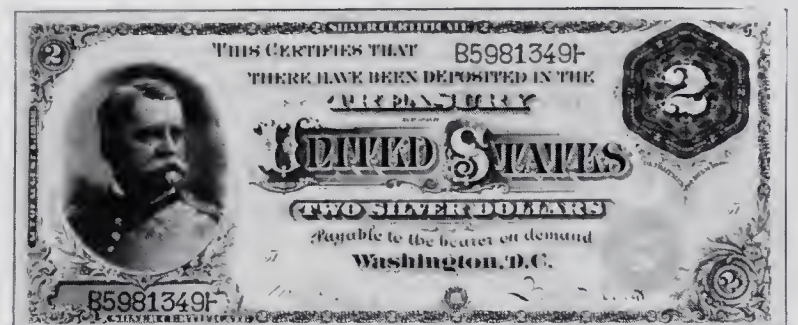
- 118 \$1 F-227. Silver Certificate. Series of 1899. *Date below.* Lyons-Treat. Serial: H41059558. Gem Uncirculated-66 (CGA). Fresh and crisp with excellent centering and bold colors.
From Lester Merkin's sale of October 1972, Lot 224.
- 119 \$1 F-229a. Silver Certificate. Series of 1899. *Date to right.* Vernon-McClung. Serial: Y48942310. Gem Uncirculated-65 (CGA). Bright and well centered. Some of the original deep embossing remains. The rarest Black Eagle.
From Lester Merkin's sale of October 1972, Lot 229.
- 120 \$1 F-230. Silver Certificate. Series of 1899. *Date to right.* Napier-McClung. Serial: A8A. Choice Uncirculated-64 (CGA). Bright and nicely centered, though the back is just a trifle off. With the additional bonus of a *single digit serial number*, always popular with collectors.
From Lester Merkin's sale of October 1972, Lot 232.
- 121 \$1 F-230. Silver Certificate. Series of 1899. *Date to right.* Napier-McClung. Serial: Z21740824. Choice Uncirculated-63 (CGA). Thinly margined on the lower face, and the top left edge is trimmed in a bit. Very close to Gem.
From the Robert F. Schermerhorn Collection.
- 122 \$1 F-231. Silver Certificate. Series of 1899. *Date to right.* Napier-Thompson. Serial: D4268584D. Gem Uncirculated-65 (CGA). Fresh and very bright. A lovely example of this rare signature combination.
From Lester Merkin's sale of October 1972, Lot 234.



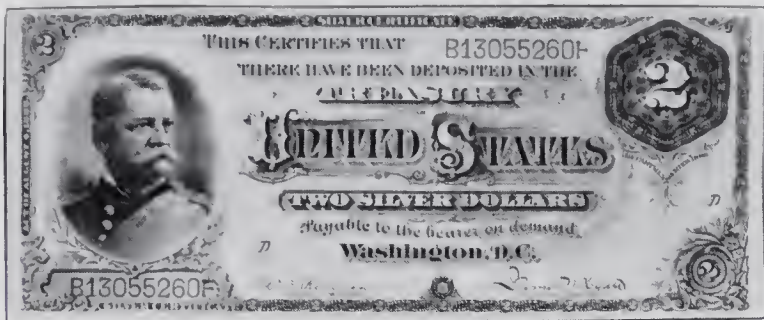
- 123 \$1 F-231. Silver Certificate. Series of 1899. *Date to right.* Napier-Thompson. Serial: D59D. Choice Uncirculated-64 (CGA). Bright and very attractive. Unevenly margined, otherwise worthy of a higher grade. A second example of this signature combination, this time with a desirable *double digit serial number*.
From Lester Merkin's sale of October 1972, Lot 233.
- 124 \$1 F-233. Silver Certificate. Series of 1899. *Date to right.* Teehee-Burke. Serial: X25456192X. Gem Uncirculated-65 (CGA). Delightfully bright and crisp. Some ripples are noted in the paper.
From the Robert F. Schermerhorn Collection.
- 125 \$1 F-233. Silver Certificate. Series of 1899. *Date to right.* Teehee-Burke. Serial: Z999999Z. Gem Uncirculated-65 (CGA). Excellent centering and bold colors. Another very pleasing example, with a fancy serial number.
While the "Black Eagle" notes are very popular and easily acquired, they are significantly more desirable with fancy serial numbers such as the notes offered here and in the following four lots.
From Lester Merkin's sale of October 1972, Lot 242.
- 126 \$1 F-233. Silver Certificate. Series of 1899. *Date to right.* Teehee-Burke. Serial: Z3333Z. Choice Uncirculated-64 (CGA). A third example of this variety. Another very pleasing note with an ever-popular fancy serial number.
From Lester Merkin's sale of October 1972, Lot 241.

- 127 \$1 F-235. Silver Certificate. Series of 1899. *Date to right.* Elliott-White. Serial: K777A. Choice Uncirculated-64 (CGA). Bold and attractive with bright colors. "Lucky" serial number.
From Lester Merkin's sale of October 1972, Lot 251.
- 128 \$1 F-236. Silver Certificate. Series of 1899. *Date to right.* Speelman-White. Serial: R88888A. Gem Uncirculated-65 (CGA). A final "black eagle" Silver Certificate with a fancy serial number.
From Lester Merkin's sale of October 1972, Lot 255.
- 129 \$1 F-237. Silver Certificate. Series of 1923. Speelman-White. Serial: B20000002D. Gem Uncirculated-65 (CGA). Fresh and attractive though printed somewhat crookedly. A lovely example of the final large-size Silver Certificate type with the added touch of a *low serial number*.
From Lester Merkin's sale of October 1972, Lot 258.
- 130 Trio of \$1 Silver Certificates representing one of each signature combination issued for this design type. Series of 1923: ☆ F-237. Speelman-White. Serial: A3676111B. About Uncirculated-58 (CGA) ☆ F-238. Woods-White. Serial: A51091448E. About Uncirculated-58 (CGA) ☆ F-239. Woods-Tate. Serial: B46749177E. Choice Uncirculated-64 (CGA). The total printed for this third signature combination was only a fraction of the other two varieties. A nice opportunity to acquire the threesome with one bid. (Total: 3 pieces)
- 131 A consecutive serial number pair of \$1 Silver Certificates. F-238. Series of 1923. Woods-White: ☆ Serial: Y43654994D. Gem Uncirculated-65 (CGA) ☆ Serial: Y43654993D. Choice Uncirculated-63 (CGA). (Total: 2 pieces)
From the Robert F. Schermerhorn Collection.
- 132 A second consecutive serial number pair of \$1 Silver Certificates. F-238. Series of 1923. Woods-White. Serials: Z16607106D and Z16607107D. Both grade Choice Uncirculated-64 (CGA). (Total: 2 pieces)
From the Robert F. Schermerhorn Collection.

Gem \$2 F-241 Silver Certificate Series of 1886



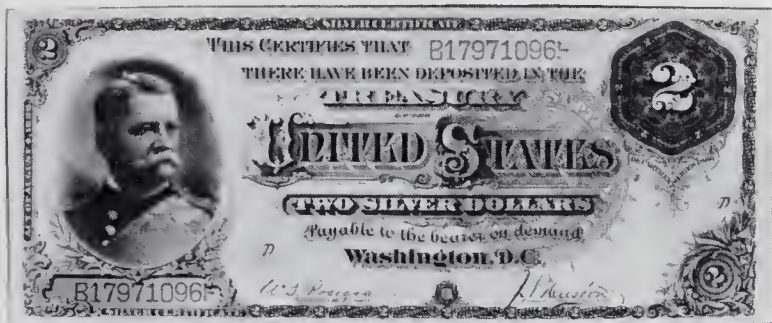
- 133 \$2 F-241. Silver Certificate. Series of 1886. Rosecrans-Hyatt. Serial: B5981349. Gem Uncirculated-65 (CGA). A superb example in every respect. The paper is crackling fresh and bright. The ink colors in the serial numbers and Treasury seal are vivid while the back is printed in bright green. Well centered with full margins all around. A delightful fancy-back type featuring the portrait of General Winfield Scott Hancock.
General Hancock was a distinguished officer in the United States Army. Having first served in the Mexican War, Hancock was a seasoned veteran when the Civil War began. He commanded the II Corps, Army of the Potomac (1863-65), and held an important position at the famous Battle of Gettysburg. He campaigned for the office of president in the 1880 election, but was defeated by James A. Garfield.
From the Robert F. Schermerhorn Collection.



- 134 \$2 F-242. Silver Certificate. Series of 1886. Rosecrans-Hyatt. Serial: B13055260. Choice Uncirculated-64 (CGA). A well-centered example. The ghost of a wide corner fold is noted on the face, at the lower right, as is an inconspicuous pinhole in the lower design border.

From the Robert F. Schermerhorn Collection.

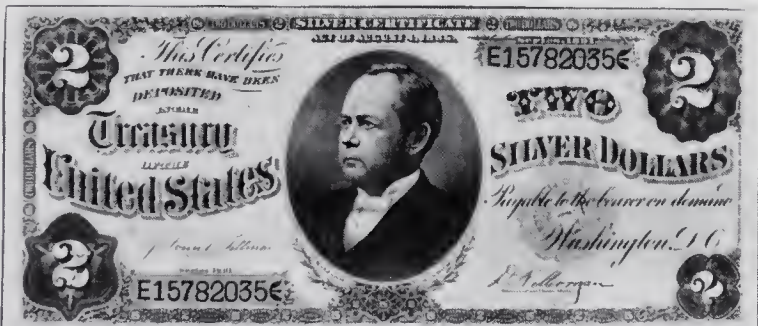
1886 F-244 \$2 Silver Certificate



- 135 \$2 F-244. Silver Certificate. Series of 1886. Rosecrans-Houston. Serial: B17971096. Gem Uncirculated-65 (CGA). Delightful quality. Bright and pleasing with the back having a light green tint in the paper. A final example featuring General Hancock, this one bearing the large brown Treasury Seal.

From Lester Merkin's sale of October 1972, Lot 272.

1891 F-246 \$2 Silver Certificate



- 136 \$2 F-246. Silver Certificate. Series of 1891. Tillman-Morgan. Serial: E15782035. Gem Uncirculated-65 (CGA). Truly a beautiful note, and as most large-size type notes, particularly desirable in this lofty grade. Fresh, crisp, and well centered with deep embossing visible at the serial numbers. A singular opportunity to acquire this popular type honoring William Windom who served two terms as Secretary of the Treasury, 1881-1884 and 1889-1891.

From the Robert F. Schermerhorn Collection.

- 137 \$2 F-253. Silver Certificate. Series of 1899. Napier-McClung. Serial: E83317246. Choice Uncirculated-64 (CGA). Bright and attractive with the top margins somewhat thinner than the others. Bold blue serial numbers, denomination, and Treasury Seal. A quality example.

The face design recognizes the prosperity of America at the end of the Victorian era with vignettes of Mechanics and Agriculture. The portrait of George Washington appears at the center. Washington died in 1799, a century before the issue of this type.

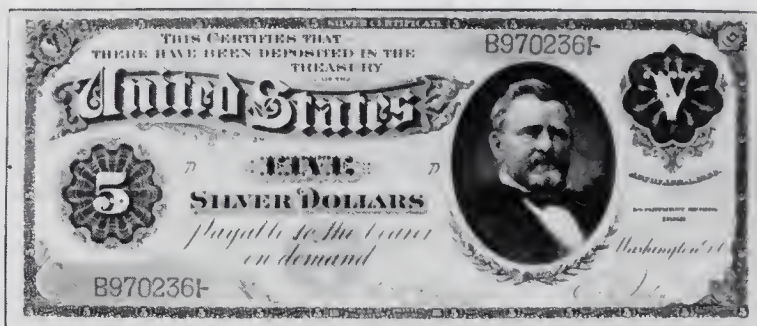
From the Robert F. Schermerhorn Collection.

- 138 \$2 F-255. Silver Certificate. Series of 1899. Parker-Burke. Serial: M29416752. About Uncirculated-58 (CGA). A second example, this with a different signature combination. A ghost of a light center fold is noted. Otherwise offering nice quality for the grade.

From the Robert F. Schermerhorn Collection.

Splendid 1886 F-259 \$5 Silver Certificate

"Silver Dollar" Note



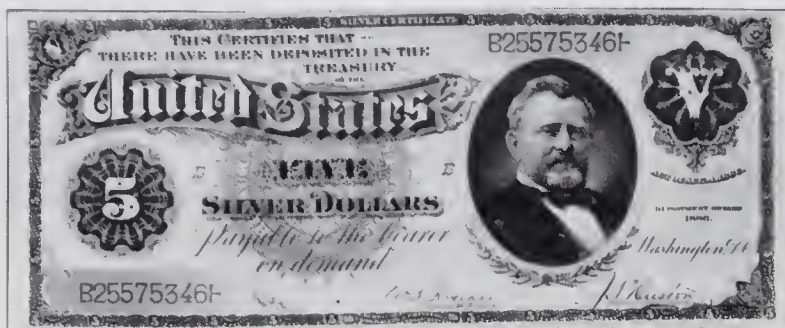
- 139 \$5 F-259. Silver Certificate. Series of 1886. Rosecrans-Jordan. Serial: B970236. Choice Uncirculated-63 (CGA). A delightful example of this popular note. Crisp and well centered on both sides. The paper exhibits slight aging, but only trivially so. A very desirable note when encountered in this state of preservation.

This is the famous "Silver Dollar note," for displayed across the reverse are five Morgan silver dollars, the central example shown obverse up and dated 1886, behind which, to each side, are the reverses of four more Morgan dollars (without mintmark, thus of the Philadelphia Mint). From an interest viewpoint this design appeals not only to currency collectors but to Morgan dollar specialists.

In the March 1896 issue of *The Numismatist*, Joseph Hooper informed readers that one of the reverse plates for these \$5 Silver Certificates, Series of 1886, contained an error among the printed facsimiles of five silver dollars. "The third one of these from the left end of the certificate has the word TRUST spelled TRAST. On all the others the word is properly spelled." Despite some 40 years of looking for an "IN GOD WE TRAST" \$5 note, the editor has never seen or even heard of such a piece in numismatic hands. Hooper was one of the great literary luminaries in the hobby in the 1890s, and, presumably, his comment was one of perceived fact, not the relaying of a rumor.

Today, choice examples of the regular ("TRUST") notes appear on the market now and then, but they are considered to be scarce. In the 1970s a small hoard of consecutive serial number notes came on the market, and we handled, perhaps, three or four dozen on a private treaty basis. Each of these went to separate clients, and today they remain widely dispersed (and highly appreciated).

1886 F-263 \$5 Silver Certificate

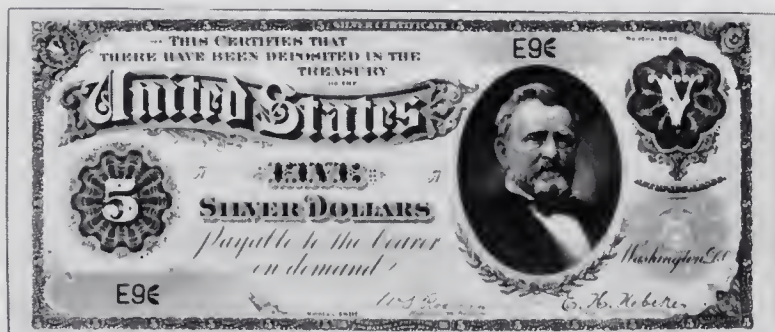


- 140 \$5 F-263. Silver Certificate. Series of 1886. Rosecrans-Huston. Serial: B25575346. Crisp Uncirculated-60. Damaged (CGA). Paper and printing quality of a Crisp Uncirculated note, but more appropriately valued as an Extremely Fine, or so due to a large number of pinholes around the entire periphery of the note. A more appropriate description for these would be needle holes, the note having been sewn to some type of backing in the past, perhaps a coat lining where it was kept for security when traveling in the "Wild West." Two short pieces of white thread remain as incriminating evidence.

From Paramount's 1972 ANA Sale, August 1972, Lot 1095.

Gem \$5 F-266 Silver Certificate Series of 1891

Serial #9



- 141 \$5 F-266. Silver Certificate. Series of 1891. Rosecrans-Nebeker. Serial: E9. Gem Uncirculated-65 (CGA). Of excellent quality and very desirable as such. The paper is quite fresh and the margins are wide all around. The centering is just slightly off on the back. Two light wrinkles are noted at the right end of the face. Considered slightly more available than the previous issue with the Morgan dollar reverse, though the combination of quality and the ever-popular single digit serial number create an unusual and valuable opportunity for the specialist.

From the Robert F. Schermerhorn Collection.



- 142 \$5 F-271. Silver Certificate. Series of 1899. Lyons-Roberts. Serial: 43764157. Choice Uncirculated-64 (CGA). Bright and crisp, aesthetically quite lovely. The centering is a trifle off.

The first of a high-quality run of this ever-popular type note, representing nearly every signature combination. It is noted in the Friedberg reference that this type is the only one on which a Native American is featured as a central design element. On American circulating coinage there are three such instances, the gold quarter eagles and half eagles from the period 1908-1929, and the Buffalo nickel series minted from 1913-1938. Other series such as the Indian eagles and Indian Head cents, bear "Native Americans" with suspiciously Caucasian features.

From the Robert F. Schermerhorn Collection.



- 143 \$5 F-272. Silver Certificate. Series of 1899. Lyons-Treat. Serial: B2473928. Crisp Uncirculated-62 (CGA). Another bright and attractive example. One pinhole is noted in the central portion of the note just to the right of the central vignette.

The vignette is that of Running Antelope, of the Oncompapa tribe of Sioux Indians. Thousands of locations across the United States publicize their American Indian heritage as an added attraction in an effort to boost tourism. Interestingly we often see images of Native Americans wearing large feathered headdresses as depicted on this note. It is important to note that depictions including this type of headdress are only historically accurate when referring to Indian nations of the Great Plains, such as the Sioux.

From the Robert F. Schermerhorn Collection.

Scarce 1899 F-273 Silver Certificate Vernon-Treat Combination



- 144 \$5 F-273. Silver Certificate. Series of 1899. Vernon-Treat. Serial: D11772688. About Uncirculated-55 (CGA). Nice quality and overall freshness. The blue seal, denomination, and serial numbers are bold and bright. The back is very slightly shifted to the right, but only trivially so. The ghost of a center crease is visible.

The designer of the "Indian Chief" note: The much-admired vignette of the Sioux Indian chief displayed on the \$5 notes of 1899 is the work of R. Ostrander Smith, an engraver of many talents. Hired by the Bureau of Engraving and Printing in July 1897, he remained there until 1902, when he

went to Chicago to work for the Western Bank Note Company, which at the time was a producer of security documents (bonds, stock certificates, etc.). Later he worked for the American Bank Note Company, in whose employ he remained until his death in 1933.

In addition to the \$5, among other work in the Series of 1899 notes, his \$1 with the American eagle, the U.S. Capitol, and Lincoln and Grant is important, and his \$2 portrait of Washington flanked by the personifications of Mechanics and Agriculture is similarly so. He also created portrait motifs for the \$5, \$10, \$20, \$50, and \$100 Third Charter Period notes issued by National Banks. For the 1901 Pan-American Exposition in Buffalo (the event attended by President McKinley, at which he was assassinated) Smith created the full run of commemorative stamps of 1¢, 2¢, 4¢, 5¢, 8¢, and 10¢ denominations.

From the Robert F. Schermerhorn Collection.

- 145 **\$5 F-274. Silver Certificate. Series of 1899. Vernon-McClung. Serial: E41462160. About Uncirculated-55 (CGA).** One fine, sharp crease is visible toward the right end of the face. In addition, some light rippling of the paper is noted. Otherwise the note is bright and fresh, representing nice quality for the grade.

From the Robert F. Schermerhorn Collection.



- 146 **\$5 F-275. Silver Certificate. Series of 1899. Napier-McClung. Serial: E67697403. Crisp Uncirculated-62 (CGA).** Light traces of some paper disturbance are noted in the margins at each of the top corners of the face. These are minor and really only visible under close scrutiny, otherwise an absolutely choice note with excellent color.

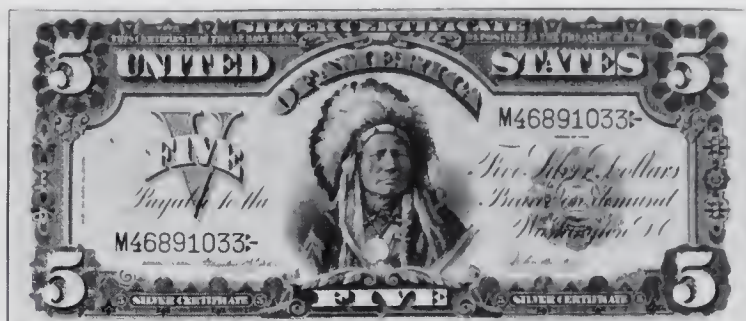
From the Robert F. Schermerhorn Collection.



- 147 **\$5 F-277. Silver Certificate. Series of 1899. Parker-Burke. Serial: M8793547. About Uncirculated-50 (CGA).** Two tiny pinholes in the central vignette are noted as is some trivial staining on the back margins. Still nice looking.

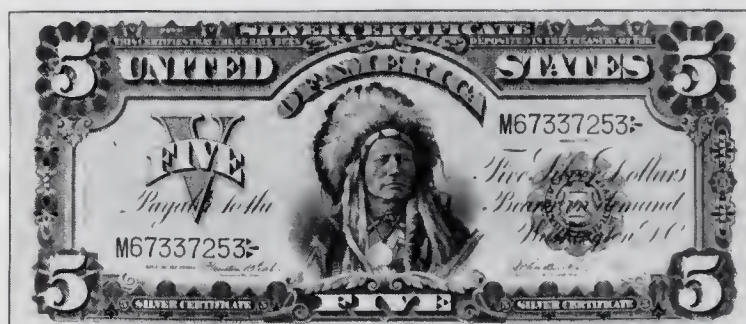
From the Robert F. Schermerhorn Collection.

1899 F-278 \$5 Silver Certificate



- 148 **\$5 F-278. Silver Certificate. Series of 1899. Teehee-Burke. Serial: M46891033. Gem Uncirculated-65 (CGA).** Another choice example with good color and centering.

From the Robert F. Schermerhorn Collection.



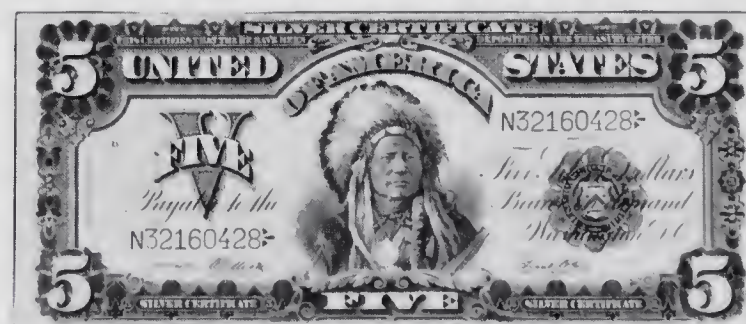
- 149 **\$5 F-278. Silver Certificate. Series of 1899. Teehee-Burke. Serial: M67337253. Choice Uncirculated-64 (CGA).** A wide, but very light corner fold is noted. Fresh and bright.

From the Robert F. Schermerhorn Collection.



- 150 **\$5 F-279. Silver Certificate. Series of 1899. Elliott-Burke. Serial: N2116381. Choice Uncirculated-63 (CGA).** Some very light discoloration has occurred, but probably only noticeable when next to a brighter example. Nicely centered on both sides.

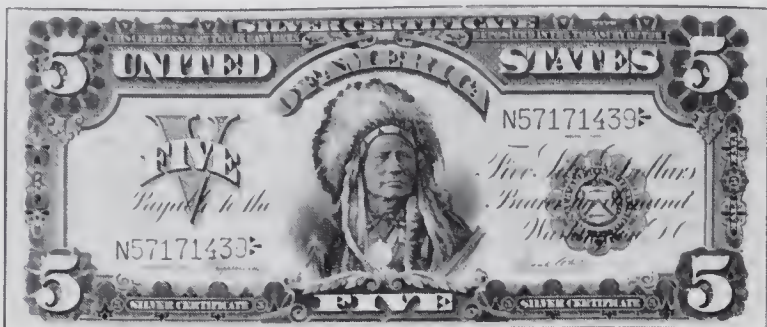
From the Robert F. Schermerhorn Collection.



- 151 **\$5 F-280. Silver Certificate. Series of 1899. Elliott-White. Serial: N32160428. Choice Uncirculated-64 (CGA).** Fresh and bright. Some light printing wrinkles are noted, as made.

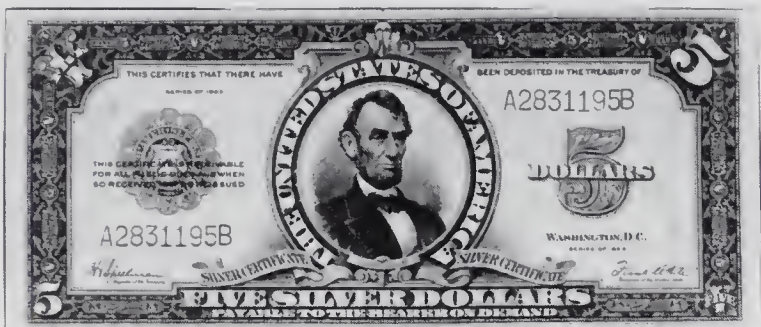
From the Robert F. Schermerhorn Collection.

Gem 1899 F-281 \$5 Silver Certificate



- 152 \$5 F-281. Silver Certificate. Series of 1899. Speelman-White. Serial: N57171439. Gem Uncirculated-65 (CGA). Perfectly centered and crackling fresh. The paper and inks are especially bright. A final opportunity to acquire this popular type. A superlative example and worthy of a fine collection.
From the Robert F. Schermerhorn Collection.

Impressive Choice F-282 "Porthole" \$5



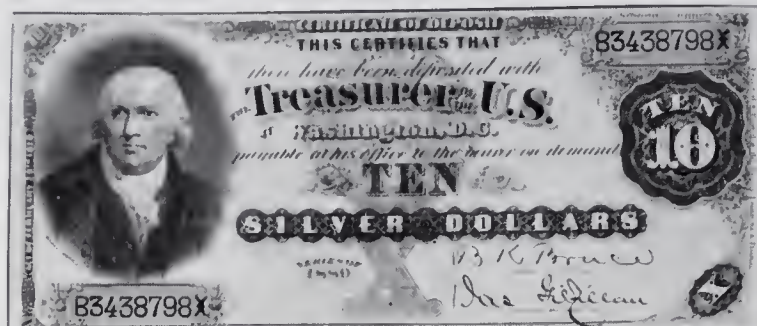
- 153 \$5 F-282. Silver Certificate. Series of 1923. Speelman-White. Serial: A2831195B. Choice Uncirculated-64 (CGA). Outstanding quality of both paper and ink. The bright blues against the grayscale background are an aesthetic delight. The "porthole" note, termed so because of the placement of Lincoln's portrait within a circular frame. Scarce and highly sought after as a type, this note will likely see heated bidding, especially being the only one of its type here offered.

The famous Civil War photographer Mathew Brady took the photo on which this engraving of President Lincoln was based. Interestingly, that photograph was taken exactly 135 years before the writing of this description on February 9, 1999. Brady studied daguerrotypy under the famous inventor Samuel F.B. Morse, and established a studio in New York City in 1844. His record of the Civil War was published in 1870 as *Brady's National Photographic Collection*.

From the Robert F. Schermerhorn Collection.

Gem \$10 F-288 Silver Certificate

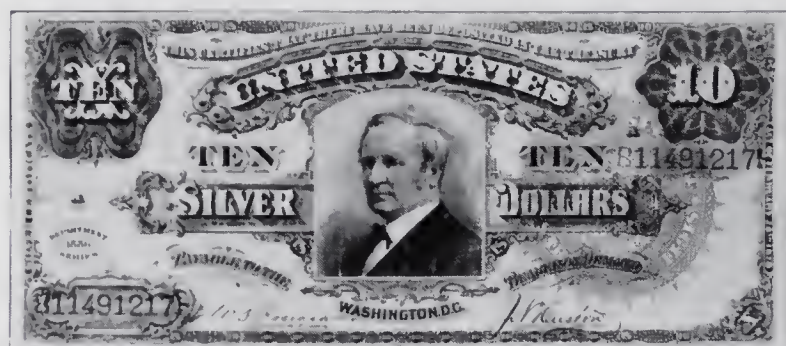
Series of 1880



- 154 \$10 F-288. Silver Certificate. Series of 1880. Bruce-Gilfillan. Serial: B3438798. Gem Uncirculated-65 (CGA). Beautiful and fresh paper with bold inks and no visible defects. Well centered on the face, the back being slightly high. A distinctive design featuring Robert Morris on the face along with the large brown Treasury Seal. The back is boldly printed in brownish black ink. A number of long pink and blue silk security threads are visible. A scarce type note of excellent quality for the connoisseur.

The portrait is that of 18th-century financier and politician Robert Morris. Morris holds many claims to fame not the least of which was his signing of the Declaration of Independence on July 4, 1776. Of particular interest to numismatists, Morris attempted in 1783 to establish the National Mint for coin production. Despite the production of a few silver patterns in that same year, the U.S. Mint did not begin operations until 1792.

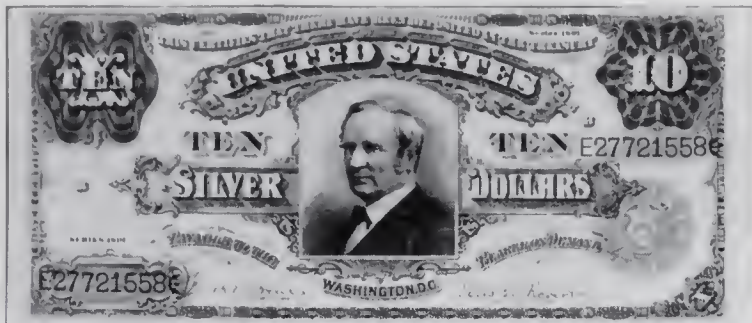
From the Robert F. Schermerhorn Collection.



- 155 \$10 F-295. Silver Certificate. Series of 1886. Rosecrans-Huston. Serial: B11491217. Fine-15 (CGA). Moderately circulated as evidenced by a number of creases and light soiling visible on the face. The back is noticeably brighter, the ink being a bold green. A minuscule chink out of the bottom margin is noted for the sake of accuracy, a minor defect. A respectable grade for this popular fancy-back "Tombstone Note."

Thomas Hendricks, portrayed on the face of this issue, had a long career in government beginning with his first election to the U.S. House of Representatives in 1851. He later held a position in the U.S. Senate, as well as the governorship of Indiana. His career ended with his short service as vice president of the United States, dying in office on November 25, 1885.

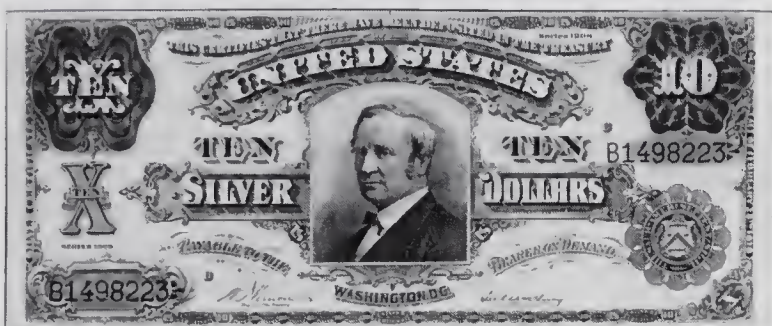
From NASCA's Brookdale Sale, November 1979, Lot 1931.



- 156 \$10 F-300. Silver Certificate. Series of 1891. Bruce-Roberts. Serial: E27721558. Extremely Fine-45 (CGA). Bright and retaining good color. Close inspection reveals traces of light folds. Well centered and nicely margined. A second "Tombstone Note," this one with the modified back design of 1891.

Choice "Tombstone" \$10

Series of 1908



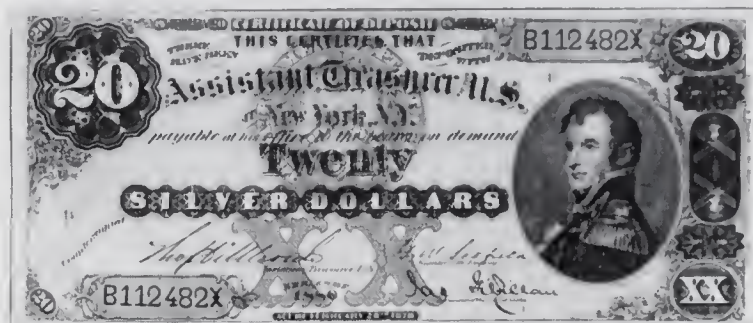
- 157 \$10 F-303. Silver Certificate. Series of 1908. Vernon-McClung. Serial: B1498223. Choice Uncirculated-64 (CGA). While the centering is ever so slightly off, it is still well above average. Fresh and bright with absolutely no other visible defects. The variety with a large blue "X" added in the left center of the face.

From Lester Merkin's sale of October 1972, Lot 289.

Extremely Rare \$20 F-308 Silver Certificate

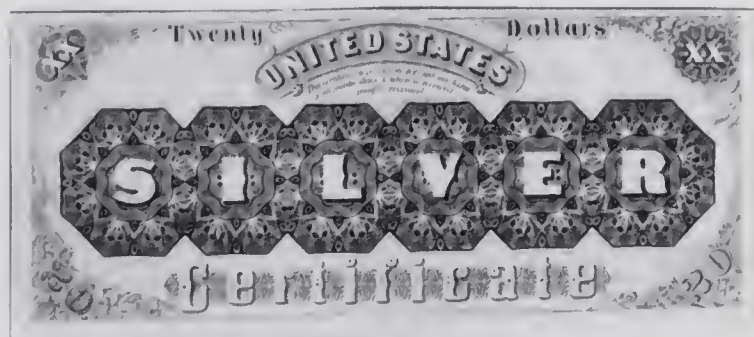
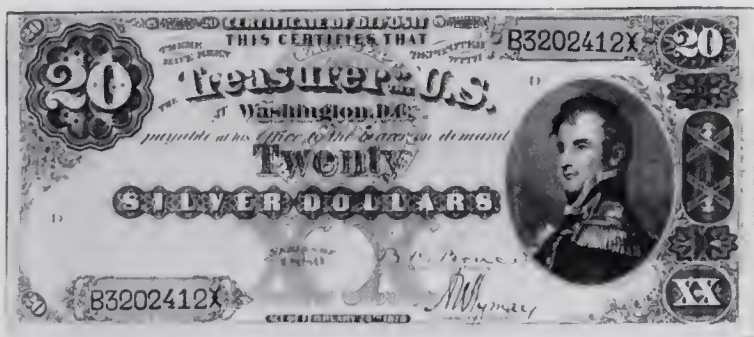
Series of 1880

Countersigned by T. Hillhouse



- 158 \$20 F-308. Silver Certificate. Series of 1880. Scofield-Gilfillan. Countersigned by T. Hillhouse. Payable at New York. Serial: B112482. Extremely Fine-40 (CGA). Lightly circulated with traces of minor discoloration from handling. The margins are mostly full and even, though the lower right face is trimmed a little closer. Gengerke's census reports a mere seven specimens known, this piece being one of the finest listed. Off of the market for nearly two decades, and probably destined for another long stay in an advanced cabinet. Certainly one of the prizes among the Silver Certificates in this extensive offering. The face portrait is that of Stephen Decatur, an American naval hero in the War of 1812.

From NASCA's Brookdale Public Auction Sale, November 1979, Lot 1946. Formerly from Louis S. Werner.



Important 1880 \$20 F-311 Rarity

- 159 \$20 F-311. Silver Certificate. Series of 1880. Bruce-Wyman. Serial: B3202412. Very Fine-35 (CGA). Creases and light aging of the paper from circulation are noted. The edges are sharp and margins are complete, though the top one is somewhat narrow. A pleasing appearance overall. Variety without countersignature and with large brown Treasury Seal.

From the Robert F. Schermerhorn Collection.

1891 F-321 \$20 Silver Certificate



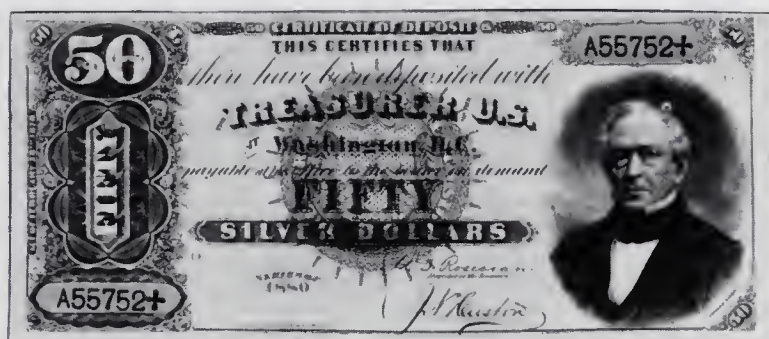
- 160 \$20 F-321. Silver Certificate. Series of 1891. Parker-Burke. Serial: H1441261. Crisp Uncirculated-61 (CGA). A crisp and bright example, the paper displaying a fresh look. The blue serial numbers, Treasury Seal, and Roman numeral denomination marker are quite vivid, adding to the visual appeal. The back is a bold green. The top margin is somewhat tight, and there is a tiny notch in the same, noted for accuracy. A notable design by the Bureau of Engraving and Printing.

Face design featuring the portrait of Daniel Manning, Secretary of the Treasury from 1885 to 1887. Vignettes on each side of Manning represent Agriculture and Industry.

From the Robert F. Schermerhorn Collection.

Rare \$50F-328 Silver Certificate

Series of 1880

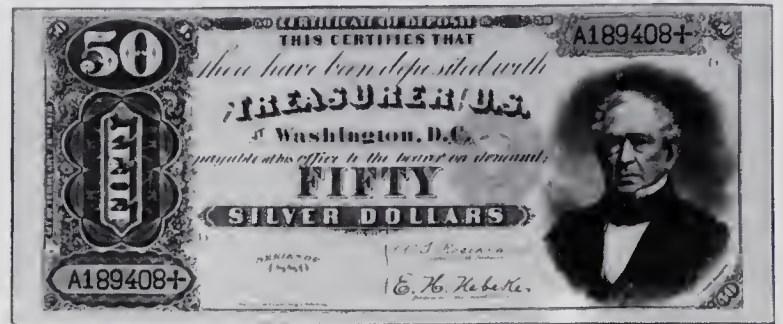


- 161 \$50 F-328. Silver Certificate. Series of 1880. Rosecrans-Huston. Serial: A55752. Very Fine-25 (CGA). Pressed at one time, but it seems that the note shows wear commensurate with the grade assigned. Decently centered, but the top margin is somewhat narrower. A small rust stain is noted on the upper central back, probably from a paper clip. A subvariety represented by only a single Friedberg number, this note bears the large brown, spiked Treasury Seal at the center. According to Gengerke's census, just 27 survivors are known to exist. This type is seldom available on the market in any condition and very deserving of the strong bidding interest it will undoubtedly attract.

The vignette is that of Edward Everett, U.S. Secretary of State under President Fillmore, remembered as an outstanding orator. In the late 1850s, during the fundraising campaign to acquire Mount Vernon (which had fallen into disrepair), Everett gave dozens of speeches to various groups on the East Coast, finally succeeding in raising approximately \$200,000, a hefty sum in those days. It was Everett who was the keynote speaker at the Gettysburg dedication in 1863, at which President Lincoln made a few brief remarks.

Centerpiece 1880 F-329 \$50

Famous Rarity

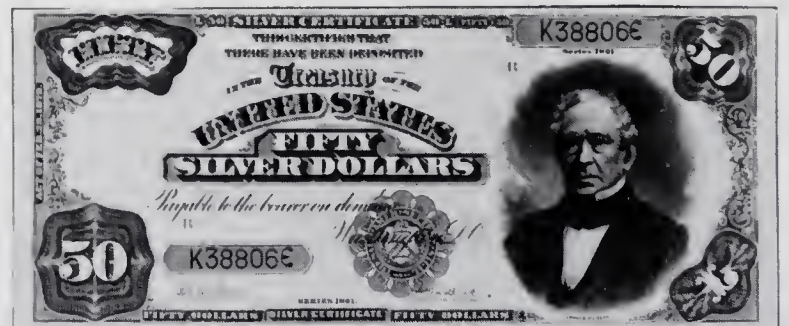


- 162 \$50 F-329. Silver Certificate. Series of 1880. Rosecrans-Nebeker. Serial: A189408. Very Fine-35. Edge Splits (CGA). Probably worthy of EF, but the top edge bears a few short splits, with a more prominent one at the center crease. Another rare subvariety, this type featuring the small red Treasury Seal which was adopted for most of the Series of 1891 issues. One of only 25 specimens known.

From Abe Kosoff.

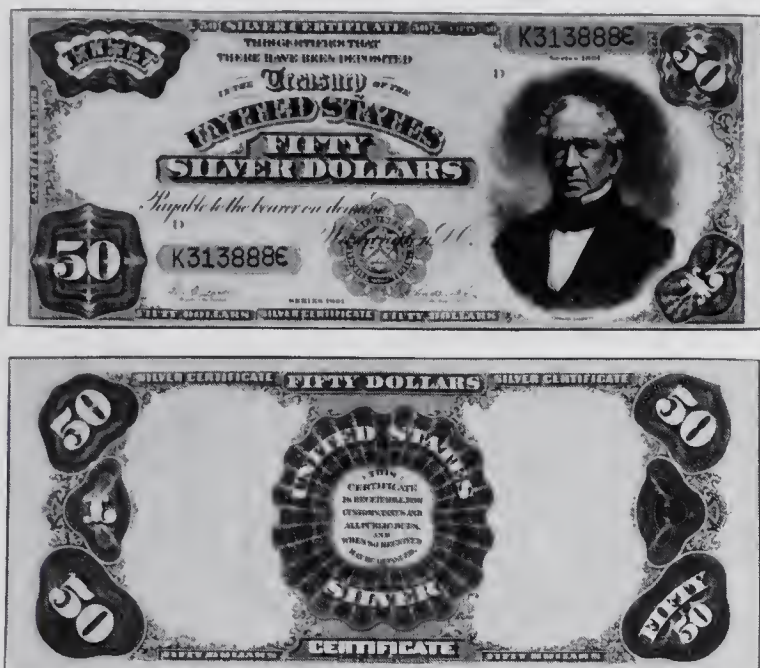
Choice Uncirculated 1891 F-335 \$50

Silver Certificate



- 163 \$50 F-335. Silver Certificate. Series of 1891. Parker-Burke. Serial: K38806. Choice Uncirculated-64 (CGA). Fresh and crisp paper with bold blue Treasury Seal and serial numbers. The face centering is somewhat high, but the margins are complete all around. The back is vivid green. Only a small handful of these notes are known in this elegant grade.

Another 1891 F-335 \$50 Rarity



- 164 \$50 F-335. Silver Certificate. Series of 1891. Parker-Burke. Serial: K313888. Extremely Fine-45 (CGA). Bright with nice body. Traces of a horizontal center fold are visible, though the note seems to have been pressed at one time. The colors remain bright. The final signature combination issued, this being the only one of the type bearing a blue Treasury Seal.

From the Robert F. Schermerhorn Collection.

Classic 1880 \$100 F-341 Silver Certificate

Fewer than Two Dozen Known



- 165 \$100 F-341. Silver Certificate. Series of 1880. Rosecrans-Huston. Serial: A27392. Very Fine-30 (CGA). Clearly pressed at one time but still offering decent eye appeal. The ink, especially on the face is slightly faded, and the paper shows some age. A small paper disturbance is noted on the back at the upper design border. Well centered on both sides and still a very desirable type. Only 23 notes are known to exist.

Subvariety with the large brown, spiked Treasury Seal at center. The back design is in brownish black ink, with UNITED STATES SILVER CERTIFICATE printed in large letters and divided into three lines.

The face portrays James Monroe, president of the United States from 1817 to 1825. Monroe was another very distinguished politician not only having served as president, but also two terms as governor of Virginia, one term as U.S. senator, U.S. minister to France, U.S. minister to England, Secretary of State, and Secretary of War.

From the Robert F. Schermerhorn Collection.



Rare \$100 Silver Certificate

Series of 1891

Former Friedberg Plate Note

- 166 \$100 F-344. Silver Certificate. Series of 1891. Tillman-Morgan. Serial: E192016. Very Fine-35 (CGA). Nice eye appeal. A few creases apparent as expected for the grade assigned. Well centered, with broad margins all around. Some inconspicuous pinholes are revealed upon close examination. An undeniable rarity, one of only 27 examples known to exist. Design modifications were introduced on the face and back similar to other denominations of this series. A second note with the portrait of President Monroe, this with the scalloped, red Treasury Seal. Further distinguished as having been the Friedberg plate note until the most recent edition.

From NASCA's Brookdale Sale, November 1979, Lot 1961.

TREASURY OR COIN NOTES

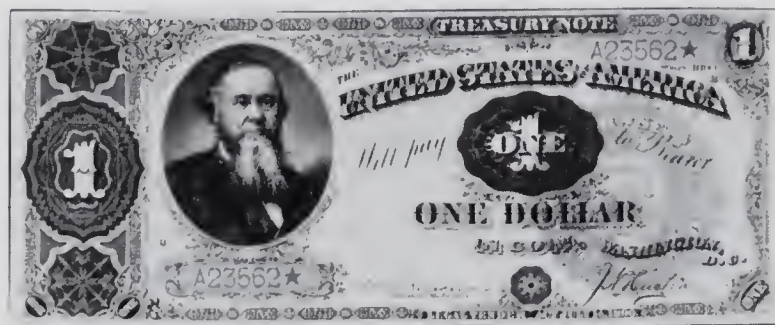
Among later issues of United States currency, none is more admired or more desired than the Treasury or Coin Notes, Series of 1890 and Series of 1891. These notes—similar to the Silver Certificates—related to the flood of Morgan silver dollars minted by the Treasury beginning in 1878. The idea was to create paper money to give out instead of the silver dollars, the latter not being popular anywhere except in certain mountainous areas of the American West. However, by 1890 the supplies of silver purchased under the Bland-Allison Act of February 28, 1878, were running low, and it was not certain how many more silver dollars would be minted. Hence, these particular currency notes are payable *in coin*, but not specifically in silver dollars. Not to worry, the Sherman Silver Purchase Act (1890) and the Trade Dollar Redemption Act (1891) made it possible to coin millions more of George T. Morgan's prodigies. Soon, Silver Certificates were made again—and in prodigious quantities.

The Treasury or Coin Notes were payable in unspecified coin, unlike the Gold or Silver Certificates which were obligated in gold coins and silver dollars, respectively. The Department of the Treasury could pay either gold or silver coins at its discretion. At this time the future supply of silver dollars was somewhat uncertain, although the Sherman Silver Purchase Act (1890) and other legislation (such as the melting of trade dollars for their bullion) eventually produced enough of the metal to coin silver dollars through 1904.

In particular within this grouping, the Series of 1890 notes, made in the intermittent denominations of \$1, \$2, \$5, \$20, \$100, and \$1000 are of rich beauty, especially with regard to their ornately engraved backs. The \$1, \$2, \$5, and \$20 values each have their denominations spelled out in full, as, for example, TWENTY. The \$100 and \$1000 notes each have the 0's in the fanciful form of delicious green "watermelons," hence "Watermelon Note" as the nickname for each. The Harry Bass Collection includes all values, \$1 through the \$100 "Watermelon Note."

The Series of 1891 was issued with different reverses, for reasons that no reader of the Friedberg or Hessler book will ever understand, as the gorgeous artistry is now gone. The denominations resumed the regular sequence, \$1, \$2, \$5, \$10, \$20, \$50, \$100, \$500, and \$1000. The Bass Collection includes a nice selection of these notes highlighted by the rare \$50, of which only a few are known to exist.

Beautiful 1890 F-347 Coin Note



- 167 \$1 F-347. Treasury or Coin Note. Series of 1890. Rosecrans-Huston. Serial: A23562. About Uncirculated-58 (CGA). A beautiful note with outstanding eye appeal. The paper is fresh and the printing well centered. Unfortunately, the note was lightly mounted at one time and light paper disturbances are visible at the back corners. Regardless of the problems, this is a delightful example of this very popular fancy-back type offering high aesthetic quality.

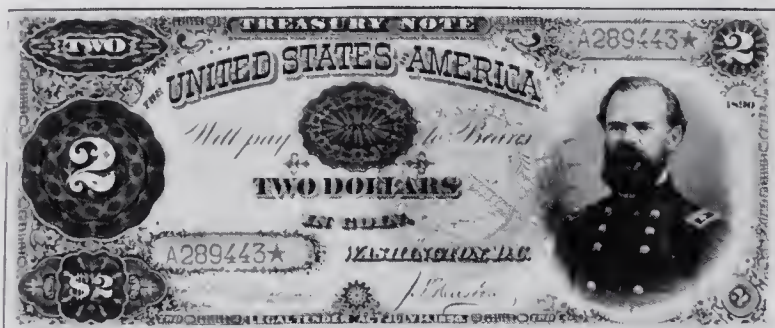
The face features the portrait of Edwin M. Stanton, Secretary of War under President Lincoln during the Civil War. He remained in this position after Lincoln's assassination under the administration of Andrew Johnson 1865-1868.

From Paramount's 1972 ANA Sale, August 1972, Lot 1107.

- 168 \$1 F-352. Treasury or Coin Note. Series of 1891. Bruce-Roberts. Serial: B54815430. Choice Uncirculated-63 (CGA). Well centered and crisp. The paper and inks are fresh and bright, the back having a light green tint. A very attractive example featuring the redesigned back, the Treasury Department choosing to ignore the old saying, "If it ain't broke, don't fix it."

From the Robert F. Schermerhorn Collection.

Splendid 1890 F-353 \$2 Coin Note



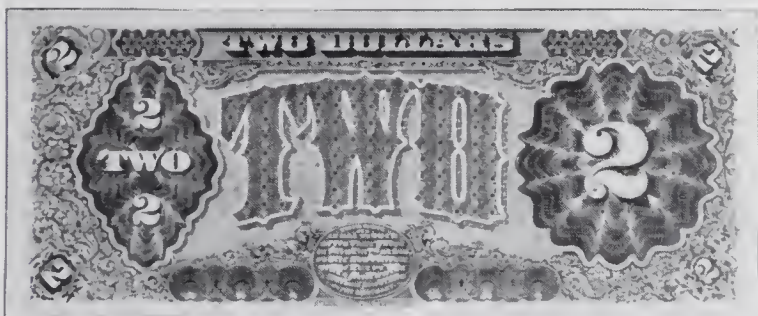
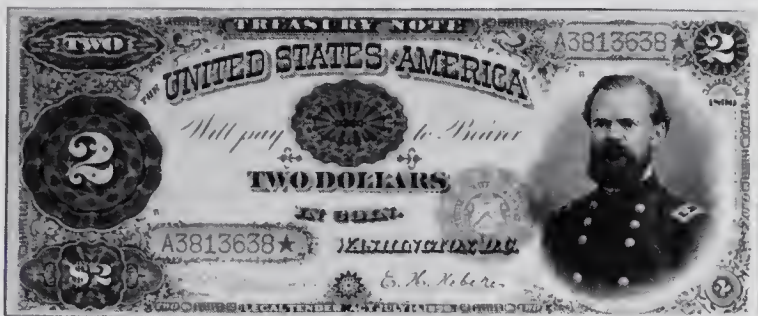
- 169 \$2 F-353. Treasury or Coin Note. Series of 1890. Rosecrans-Huston. Serial: A289443. About Uncirculated-58 (CGA). Very

pleasing aesthetically and offering nice technical quality as well. Well centered and retaining bright colors. A beautiful example showcasing this particularly ornate design to its finest advantage. Suitable for a fine collection and sure to be a point of great pride for its next owner.

The vignette features General James McPherson, a distinguished Union Army general during the War of the Rebellion, by Charles Burt for the Bureau of Engraving and Printing.

From NASCA's Brookdale Sale, November 1979, Lot 2058.

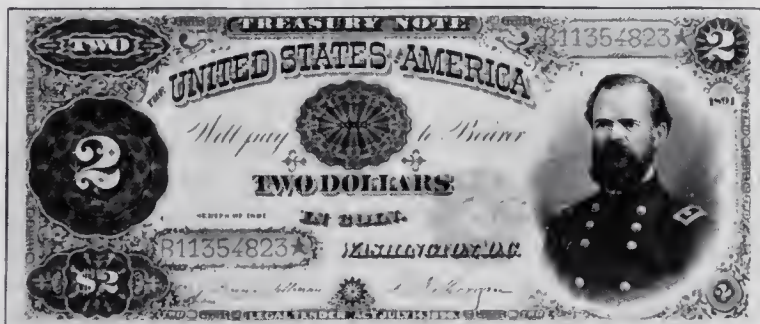
Elusive 1890 F-355 \$2 Coin Note



- 170 \$2 F-355. Treasury or Coin Note. Series of 1890. Rosecrans-Nebeker. Serial: A3813638. Extremely Fine-40 (CGA). Signs of light circulation such as a few moderate creases, nothing too distracting. Bright, well centered, and retaining significant body. The only signature combination of the series featuring the small red Treasury Seal.

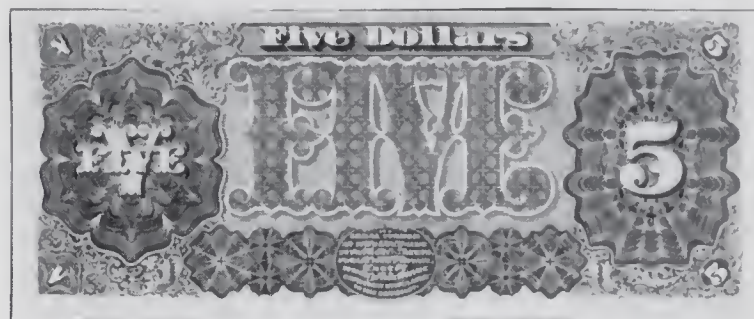
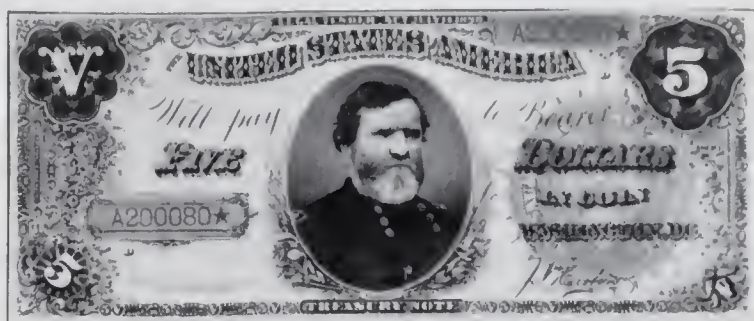
From Paramount's 1972 ANA Sale, August 1972, Lot 1111.

Gem Uncirculated F-357 \$2 Note



- 171 \$2 F-357. Treasury or Coin Note. Series of 1891. Tillman-Morgan. Serial: B11354823. Gem Uncirculated-65 (CGA). An outstanding example featuring incredible freshness and color. The serial numbers and Treasury Seal are bright red, and the back is a rich green. Much of the original deep embossing is still visible. A beautiful note, featuring the newly redesigned back.

Attractive 1890 F-359 \$5 Coin Note



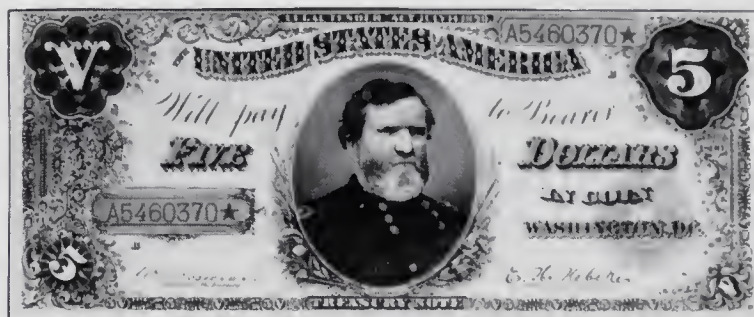
- 172 \$5 F-359. Treasury or Coin Note. Series of 1890. Rosecrans-Huston. Serial: A200080. Choice Uncirculated-63 (CGA). Reasonably well centered on the face, while the back is noticeably high. Otherwise a very attractive example with a bright green fancy back. The first of two signature combinations issued with the large brown Treasury Seal. A stern-looking portrait of General George Thomas is featured at the center, probably marking his personality well.

General Thomas served in the United States Army during three different wars. The Seminole and Mexican wars were both in his memory when the U.S. Civil War broke out in 1861. He earned the nickname "the Rock of Chickamauga" for holding his Union position during that famous 1863 clash.

From Louis S. Werner.

A Second 1890 \$5

F-361



- 173 \$5 F-361. Treasury or Coin Note. Series of 1890. Rosecrans-Nebeker. Serial: A5460370. Choice Uncirculated-63 (CGA). A bright and attractive note retaining nice color on both sides. The face is slightly high, but all design elements are complete. The back is well centered. A second example of the fancy-back type, this featuring the scalloped, red Treasury Seal.

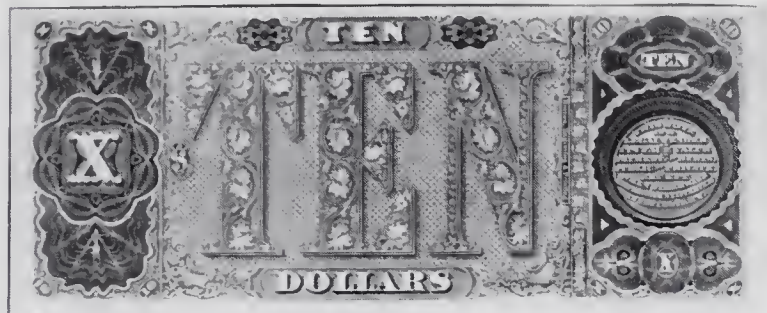
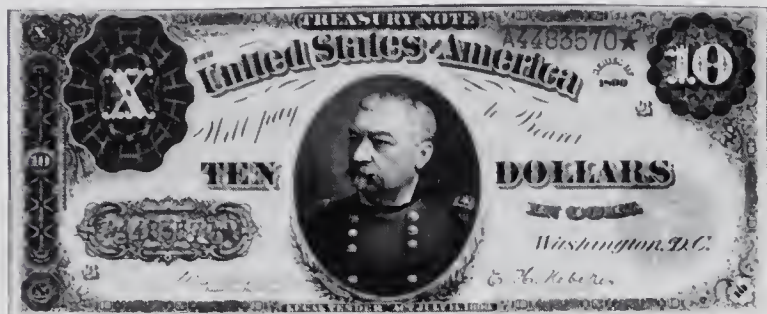
From Louis S. Werner.

- 174 \$5 F-363. Treasury or Coin Note. Series of 1891. Tillman-Morgan. Serial: B11340268. Choice Uncirculated-63 (CGA). A couple of light paper wrinkles are visible in the right half of the face, but these both appear to be as made. Bright and well centered on both sides, offering nice quality for the type. Variety with the newly redesigned back.

From the Robert F. Schermerhorn Collection.

Classic Sheridan \$10 F-368 Coin Note

Series of 1890



- 175 \$10 F-368. Treasury or Coin Note. Series of 1890. Rosecrans-Nebeker. Serial: A4483570. Crisp Uncirculated-62 (CGA). An excellent example of this popular type. The paper is very fresh and bright, retaining nice color. Very crisp through the body, while some light crinkling of the paper is noted at the extreme left end of the face, only in the margin. Considering the overall aesthetics of the note, it would be a shame to call it anything less than Choice.

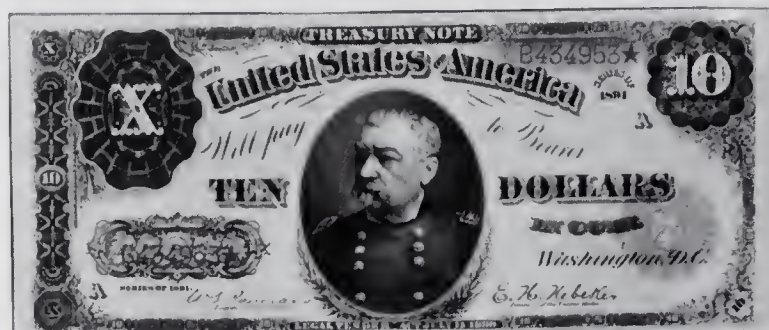
The Treasury or Coin Note series was first issued in 1890, 25 years after General Lee's surrender at Appomattox Courthouse effectively ended the Civil War. The many fine portraits of military officers and statesmen on this series celebrate the Northern victory as well as the American system of government.

Philip Henry Sheridan (1831-1888), depicted on this note, was not only a Civil War hero, but also lived out the remainder of his life as a distinguished military officer.

From Louis S. Werner.

Choice \$10 F-369 Coin Note

Series of 1891

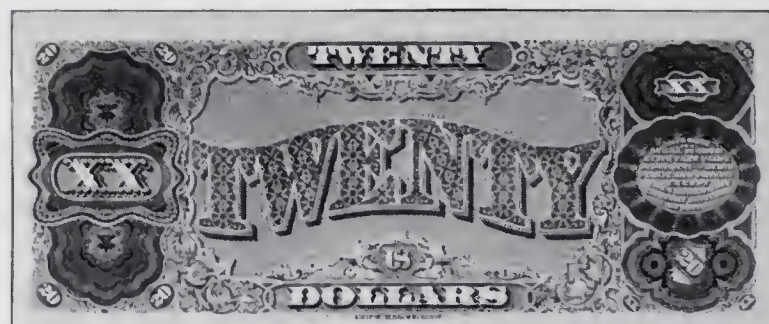
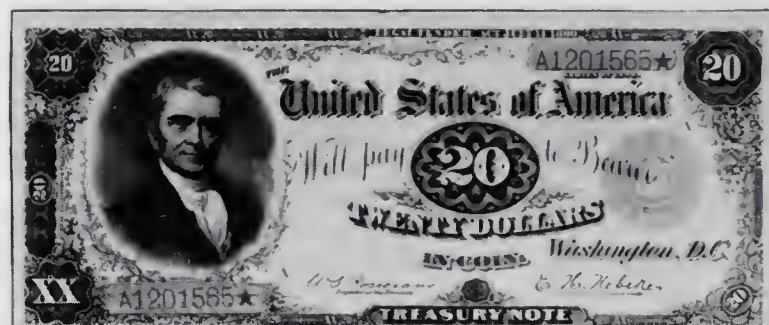


- 176 \$10 F-369. Treasury or Coin Note. Series of 1891. Rosecrans-Nebeker. Serial: B434953. Choice Uncirculated-63 (CGA). Fresh and bright and exhibiting much of the original deep embossing. Printed somewhat off center, though all design features remain clear of the edges. A second Sheridan note, this featuring the new back design.

From the Robert F. Schermerhorn Collection.

High-Grade \$20 F-374 Coin Note

Series of 1890



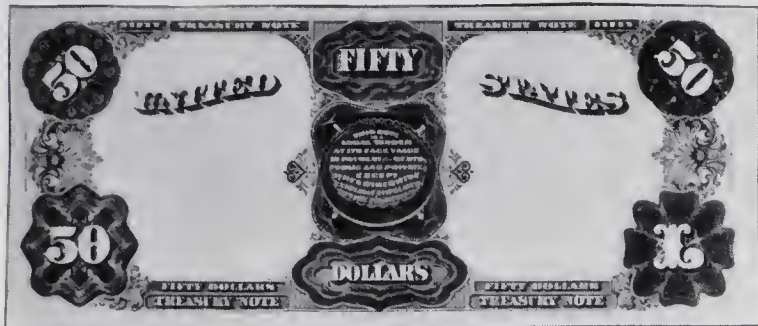
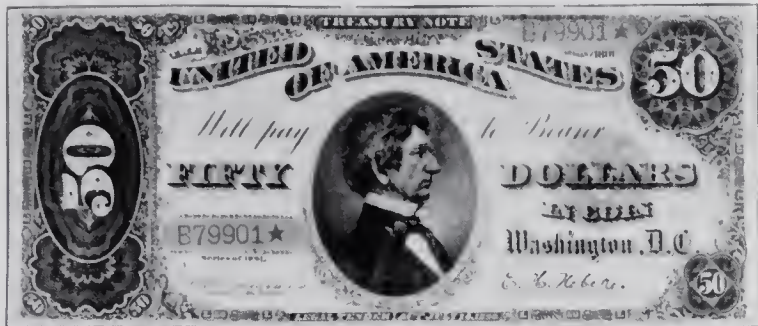
- 177 \$20 F-374. Treasury or Coin Note. Series of 1890. Rosecrans-Nebeker. Serial: A1201565. Crisp Uncirculated-62 (CGA). The face is printed somewhat low, the lower design border being just barely free of the edge. The back is also low, but with broad margins all around. A trace of a long corner fold is detected, but the extraordinary freshness and color more than make up for this. A small quantity of these notes are known to exist in this grade, probably from a small hoard. A very valuable and sought-after type.

The face features the portrait of John Marshall who served on the United States Supreme Court for over 30 years. He was appointed the fourth Chief Justice of the High Court. Previously he served as U.S. Secretary of State from 1800-1801.

From the Robert F. Schermerhorn Collection.

Rare \$50 F-376 Coin Note

Series of 1891
Only 20 Known



- 178 \$50 F-376. Treasury or Coin Note. Series of 1891. Rosecrans-Nebeker. Serial: B79901. Choice Uncirculated-63 (CGA). Bright, crisp and probably worthy of the Gem category if not for a tiny corner crease. Well centered, though slightly off on the back. Exhibits bold colors on both sides, as well as some traces of the original deep embossing. The highest serial number reported of the 20 known specimens.

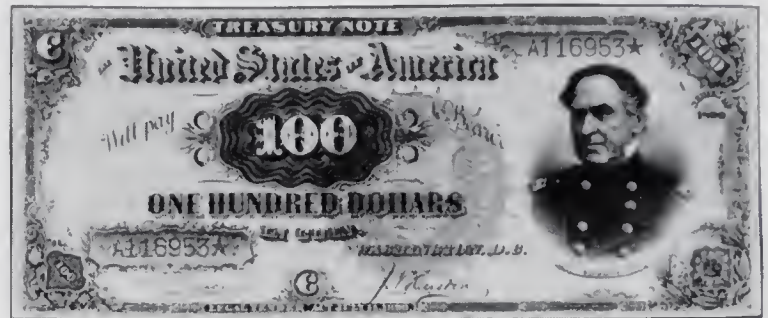
The Friedberg reference indicates that only 25 notes remain outstanding on U.S. Treasury books, thus it is possible that it will be a long time before any others come to light, if ever. One of the finest examples available although a few Uncirculated low serial number specimens are noted in the census. Three of these notes however are permanently impounded in museums. Rarely available and certain to attract much bidding interest. The new owner will be delighted with this prize.

The portrait of William H. Seward is featured on the face. Seward was the negotiator instrumental in the purchase of Alaska from Russia. He served as the U.S. Secretary of State from 1860-1869.

From the Robert F. Schermerhorn Collection.

High-Grade \$100 F-377 Coin Note

The "Watermelon Note"
One of 33 Known



- 179 \$100 F-377. Treasury or Coin Note. Series of 1890. Rosecrans-Huston. Serial: A116953. Extremely Fine-45 (CGA). Just faint traces of folding keep this note from a higher grade. Some light discoloration is noted on the back from light handling over the years. Well centered and offering nice quality. Only 33 examples are known to have survived. The only signature combination of the famous "Watermelon" note, a title earned by the shape of the 0's on the back.

The "Watermelon" title has earned increased fame from the recent sale, by Lyn Knight, of the "Grand Watermelon" \$1000 Treasury Note for a record-breaking price. It is clear from auction results of the past few years that the currency market is highly enthusiastic, bringing to the auction block many fine notes that have been off the market for many years.

The vignette is that of David Glasgow Farragut (as of 1814, when he changed his name from James Glasgow Farragut). Farragut began his naval career as a midshipman in 1810. He served in the War of 1812, the Mexican War, and continued in routine naval service for many years. During the Civil War his many military successes earned him great respect. Congress created the rank of vice admiral especially for him in 1864. In 1866 he became the first admiral in the U.S. Navy.

From the Robert F. Schermerhorn Collection.

FEDERAL RESERVE NOTES

The currency grouped under the above heading includes Federal Reserve Bank Notes of the series of 1915 and (in particular) 1918, as well as the somewhat similarly named Federal Reserve Notes (denominations from \$5 to \$100 being the series of 1914). The face designs differ between the two issues, while the back designs are similar.

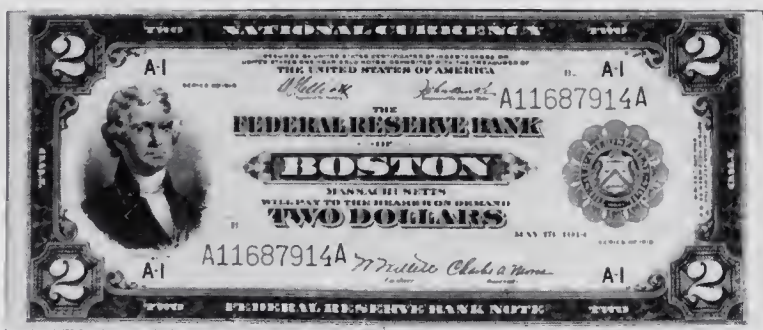
There were and are 12 Federal Reserve Banks, located in Boston, New York City, Philadelphia, Cleveland, Richmond, Atlanta, Chicago, St. Louis, Minneapolis, Kansas City, Dallas, and San Francisco.

While the \$1 notes of 1918 were issued by all 12 banks, and within those banks there are various signature combinations, for other denominations the issuance was irregular. This created the "rarity of rarities" in the series, the famous \$50 Series of 1918 Federal Reserve Bank Note issued at St. Louis, but nowhere else, with only 4,000 being printed. Thus, it stands alone in the series. Interestingly, the Treasury Department reports indicate that only 33 notes are outstanding; however, close to 50 different notes are known to exist, as identified by their serial numbers! As noted here and there among our descriptions in the present text, the Treasury reports of the numbers of notes outstanding, although they have the ring of precision, are simply ballpark guesses, and in this instance a foul. In any event, the Treasury numbers are useful in a relative sense and are often quoted in catalogues, including by us.

Within the context of the series, the St. Louis \$50 note stands tall and proud as a great classic and as the highlight of the representative group of Federal Reserve currency in the Bass Collection.

- 180 \$1 F-737. Federal Reserve Bank Note. Series of 1918. Kansas City. Teehee-Burke. Serial: J7902048A. Choice Uncirculated-64 (CGA). Superb quality with nice margins and a bright appearance overall. A delightful example from the Federal Reserve Bank of Kansas City. The distinctive back design features the large American bald eagle with wings spread.

From the Robert F. Schermerhorn Collection.



- 181 \$2 F-749. Federal Reserve Bank Note. Series of 1918. Boston. Elliott-Burke. Serial: A11687914A. Choice Uncirculated-63 (CGA). Margins are somewhat uneven, the note having been printed rather crooked. The ink colors remain bright and the

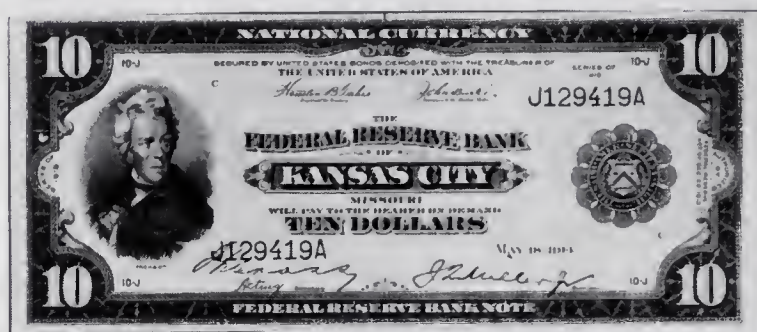
paper crisp. Some ripples are noted in the paper, most visible on the back. These probably stem from some dampness. Still a very attractive example of the popular "Battleship note," so termed from the World War I era dreadnought found on the back. Issued by the Federal Reserve Bank of Boston.

From the Robert F. Schermerhorn Collection.

- 182 \$5 F-785. Federal Reserve Bank Note. Series of 1918. Cleveland. Teehee-Burke. Serial: D161A. Gem Uncirculated-65 (CGA). Excellent quality, the paper remains fresh and bright. Vivid blue serial numbers and Treasury Seal add to the aesthetic appeal. From the Federal Reserve Bank of Cleveland. Two wrinkles are noted at the right end of the face. A relatively low serial number adds interest.

The back design of this note features the vignettes of Columbus in sight of land, and at right, the landing of the Pilgrims, two scenes which embody the beginnings of European influence on the Western Hemisphere, as well as greater understanding of world geography.

From the Robert F. Schermerhorn Collection.



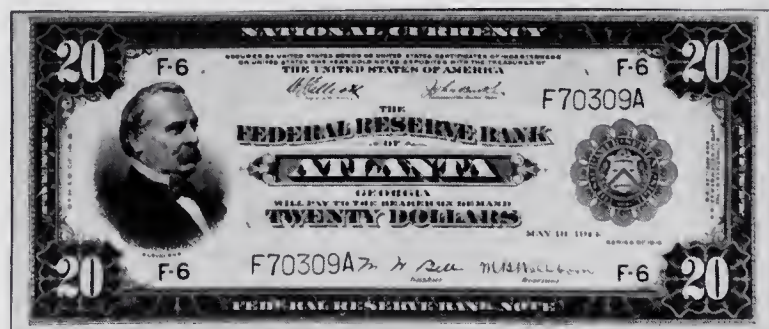
- 183 \$10 F-817. Federal Reserve Bank Note. Series of 1915. Kansas City. Teehee-Burke. Serial: J129419A. Crisp Uncirculated-62 (CGA). A well-centered example on both sides. Some rippling is evident in the paper as is some aging. A worthwhile example from the Federal Reserve Bank of Kansas City.

From the Robert F. Schermerhorn Collection.

- 184 \$10 F-819. Federal Reserve Bank Note. Series of 1915. Dallas. Teehee-Burke. Serial: K95937A. Very Fine-20 (CGA). An attractive note for the grade assigned. Some creasing and other minor signs of handling are noted. A single pinhole is visible in the lower center of the face. From the Federal Reserve Bank of Dallas, Texas, with bank signatures of Hoopes and Van Zandt as secretary and governor. In the context of the Schermerhorn and Bass collections, a "local" note!

From the Robert F. Schermerhorn Collection.

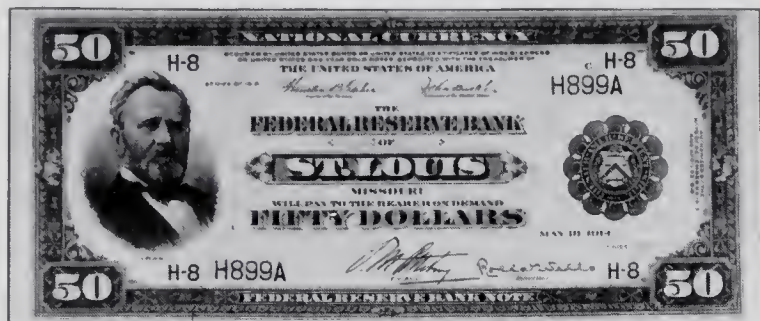
F-823 \$20 Federal Reserve Bank Note



- 185 \$20 F-823. Federal Reserve Bank Note. Series of 1918. Atlanta. Elliott-Burke. Series: F70309A. About Uncirculated-50 (CGA). A pleasing aspect overall, though some light aging has occurred. A single vertical crease is visible at the center of the note as is a natural paper wrinkle at the right end of the face, the latter as made. A single foxing spot is noted just above Grover Cleveland's portrait. Decent centering on both sides. From the Federal Reserve Bank of Atlanta.

From the Robert F. Schermerhorn Collection.

Famous St. Louis \$50 F-831 Note



- 186 **\$50 F-831. Federal Reserve Bank Note. Series of 1918. St. Louis. Teehee-Burke. Serial: H899A. About Uncirculated-50 (CGA).** Some trivial signs of handling include a couple of light folds and some minor smudging on the right end of the face, otherwise bright and quite attractive. From the only Federal Reserve Bank to issue the \$50 denomination. The scarcest issue among Federal Reserve Bank Notes, this denomination issued only by the Bank in St. Louis, Missouri.

The famous St. Louis \$50 Note: More than any other single note in the Federal Reserve series, the \$50 St. Louis has been the object of discussion,

admiration, and study. Several listings of known serial numbers have been published, accounting for about 50 different specimens.

A paean to this note, "One U.S. \$50 Note of Amazing Rarity," by William A. Philpott, Jr., was published in *The Numismatist*, April 1969. Poignantly, Philpott recited that 4,000 had been printed, but that "the most recent count, reported by the Redemption Department, U.S. Treasury, March 1, 1968, shows that these notes, actually redeemed, total \$198,350, or 3,697 of the 4,000. This leaves \$1,650...and 33 notes outstanding."

Philpott was snookered by the Treasury practice of estimating redemptions, rather than actually counting them. No matter, the note was and is rare. He went on to relate that in the years from 1918 to 1968, such notes had appeared at auction only three times: The Grinnell Sale, the 1968 Kosoff ANA Sale, and the Kagin sale of January 10, 1969. Again, while these figures are interesting, mainly they reflect that there was little interest in large-size currency, especially of large denominations, in the dealer and auction community up to that point in time. The real genesis of activity can be said to date from Friedberg's 1953 book, followed in the 1960s by the formation of the Society of Paper Money Collectors, by then a welcome host of enthusiastic researchers, dealers, and auctioneers. By 1968, the field was just getting underway.

Anticipating by decades what the present writer (QDB) has related in the introduction to the Bass Collection currency, Philpott went on to say:

"Many widely known and reputable dealers, such as George Blake, John Zug, Wayne Raymond, B.G. Johnson [who worked with the Virgil Brand and Col. E.H.R. Green estates], the Chapmans of Philadelphia, Farran Zerbe, et al., never owned or sold one...."

Of course, this may have been true (but we wouldn't want to bet on Johnson), but this was more because of the lack of interest in and awareness of such notes. The field had not yet become commercially viable, and there was no framework or foundation combining active dealers, active auctioneers, easily available reference books, and special interest societies or groups. All of these things are needed to create a dynamic market within any area.

The Philpott listing is interesting, cites the serial numbers and owners of 24 different notes, and concludes that there may be a total of 28 known. "This leaves five to make up the Treasury Department's outstanding, and these five can be safely considered lost or destroyed."

From the Robert F. Schermerhorn Collection.

- 187 Trio of large-size Federal Reserve Notes representing three different denominations. Series of 1914. Blue Seal: ☆ \$5 F-850. New York. Burke-Houston. Serial: B14351752B. About Uncirculated-58 (CGA) ☆ \$10 F-947. Dallas. White-Mellon. Serial: K10355533A. Choice Uncirculated-63 (CGA) ☆ \$20 F-991. Chicago. Type-b. White-Mellon. Serial: G45503577A. About Uncirculated-55 (CGA). Traces of two light folds at the center. An attractive threesome. (Total: 3 pieces)

From the Robert F. Schermerhorn Collection.

- 188 \$10 F-893. Type-a. Federal Reserve Note. Series of 1914. New York. Red seal. Burke-McAdoo. Serial: B522671A. About Uncirculated-58 (CGA). Bright and pleasing with full, even margins all around. Some light rippling is evident in the paper. A nice quality red seal.

From the Robert F. Schermerhorn Collection.

- 189 \$20 F-958. Type-a. Federal Reserve Note. Series of 1914. Chicago. Red seal. Burke-McAdoo. Serial: G356282A. Choice Uncirculated-63 (CGA). A delightful example with nice margins and bold color. Some light rippling is noted in the lower margin.

The back design of this note features vignettes celebrating advances in transportation. To the left, the locomotive, the airplane, and the automobile are all present. To the right an ocean liner and a smaller tugboat advance out of New York Harbor; the Statue of Liberty appears in the background.

From the Robert F. Schermerhorn Collection.

- 190 **\$50 F-1014. Type-a. Federal Reserve Note. Series of 1914. Philadelphia. Blue seal. Burke-Glass. Serial: C1668A. Extremely Fine-40. Pressed (CGA).** Traces of circulation are evident including light creases, and some discoloration on the back. The note shows evidence of having been pressed in an attempt to improve the appearance. The paper is somewhat aged but the Treasury Seal and serial numbers remain bright.

From the Robert F. Schermerhorn Collection.

- 191 \$50 F-1046. Federal Reserve Note. Series of 1914. Atlanta. Burke-Houston. Serial: F694936A. Choice Uncirculated-63 (CGA). Bright and attractive with good color and margins on both sides. A desirable denomination in this series.

From the Robert F. Schermerhorn Collection.

- 192 \$100 F-1082. Type-a. Federal Reserve Note. Series of 1914. Dallas. Red seal. Burke-McAdoo. Serial: K7786A. Extremely Fine-45 (CGA). There are light creases and the paper is slightly aged. The note is pleasing overall, with good margins.

From the Robert F. Schermerhorn Collection.

- 193 \$100 F-1124. Federal Reserve Note. Series of 1914. Blue seal. Dallas. Burke-McAdoo. Serial: K76104A. Extremely Fine-40 (CGA). One vertical crease is visible at the center, but only really noticeable on the back. The face remains bright and attractive. One of two signature combinations issued from the Federal Reserve Bank in Dallas, Texas.

From the Robert F. Schermerhorn Collection.

GOLD CERTIFICATES

Gold Certificates were issued beginning in the 1860s, with early issues being of high denominations and virtually unknown today. Issues of later series, from 1882 onward, are collectible among the smaller denominations and are elusive or rare among the higher values.

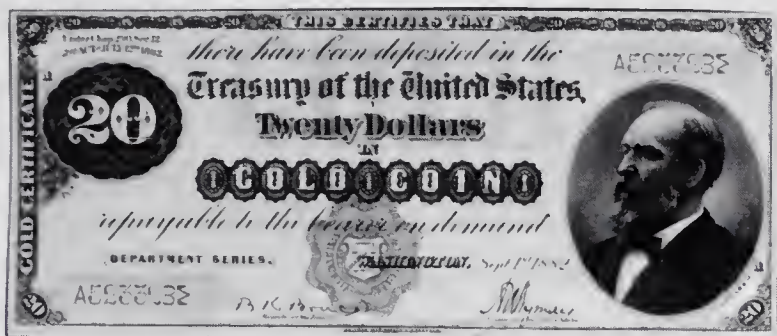
The Gold Certificates in the Bass Collection include several prime rarities among which will be found a \$20, Series of 1882, F-1176; and a highly important \$100, Series of 1882, F-1205.

- 194 \$10 F-1173. Gold Certificate. Series of 1922. Speelman-White. Serial: K12470064. Choice Uncirculated-64 (CGA). Bright and fresh, just a shade from Gem. Vivid orange serial numbers, Treasury Seal, and back printing. Some light rippling is visible but minor. From the final series of large-size Gold Certificates.

The portrait on the face of this note is that of Michael Hillegas, the first Treasurer of the United States. He held this office from 1775 to 1789. Previous to this appointment, he was a successful merchant who had found great financial fortune in sugar refining and the manufacture of iron.

Rare \$20 F-1176 Gold Certificate

Series of 1882
With Brown Seal



- 195 \$20 F-1176. Gold Certificate. Series of 1882. Bruce-Wyman. Serial: A523328. Crisp Uncirculated-62 (CGA). Reasonably well centered with complete margins all around. A beautiful example with full body and excellent color on both sides. The back is very deep orange; backs of Gold Certificates are often found faded, rendering them far less attractive. This note with the brown Treasury Seal is one of the scarcer types of the series of 1882. Just 17 examples are known to survive and this is one of the finest. Certain to attract heated bidding competition as these rarely appear at public auction.

The portrait featured on the face is that of President James A. Garfield. Garfield had fought in the Civil War, most notably at the battles of Chickamauga and Shiloh. He later entered the U.S. House of Representatives, serving 17 years, four of them as Republican leader. In 1880, he was elected to the presidency, but was shot in an assassination attempt on July 2, 1881. Garfield died two months later.

From Morey Perlmutter.

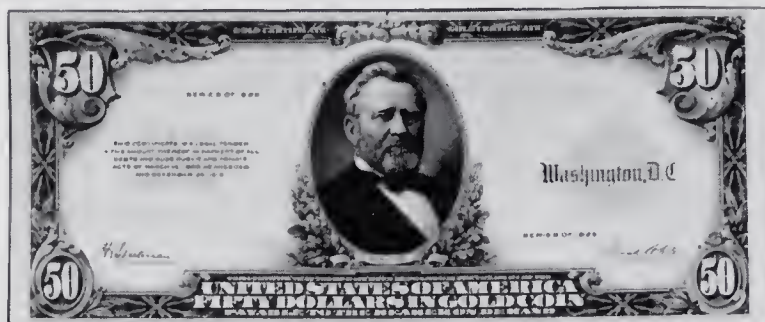
- 196 \$20 F-1185. Gold Certificate. Series of 1906. Parker-Burke. Serial: H10047765. Choice Uncirculated-64 (CGA). A pleasing note with decent centering and nice color. One faint stain is noted at the upper right corner of the face, most noticeable on the back. The back is a vivid orange, and some of the original deep embossing is still visible.

From Abe Kosoff.

- 197 \$20 F-1187. Gold Certificate. Series of 1922. Speelman-White. Serial: K46635584. Choice Uncirculated-64 (CGA). Delightfully fresh appearance, bold and well centered. The back is just slightly shifted to the right. Light ripples are noted in the paper.

From Lester Merkin's sale of October 1972, Lot 318.

1922 \$50 F-1200 Gold Certificate

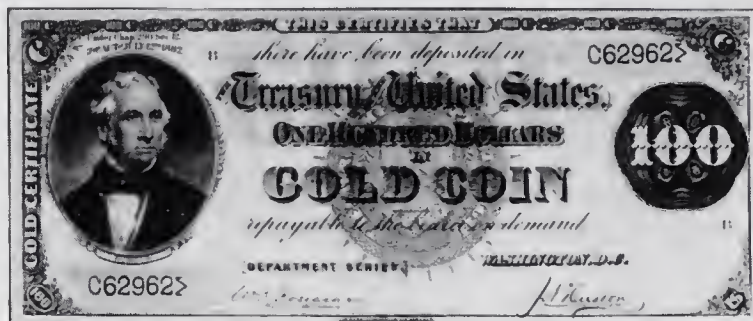


- 198 \$50 F-1200. Gold Certificate. Series of 1922. Speelman-White. Serial: B5555555. Choice Uncirculated-64 (CGA). Marginally off center, but fresh and retaining bright gold colors, the back being especially vivid. A desirable repeating serial number adds another point of interest.

From Lester Merkin's sale of October 1972, Lot 319.

Extremely Rare \$100 F-1205 Gold Certificate

Series of 1882
With Large Brown Seal

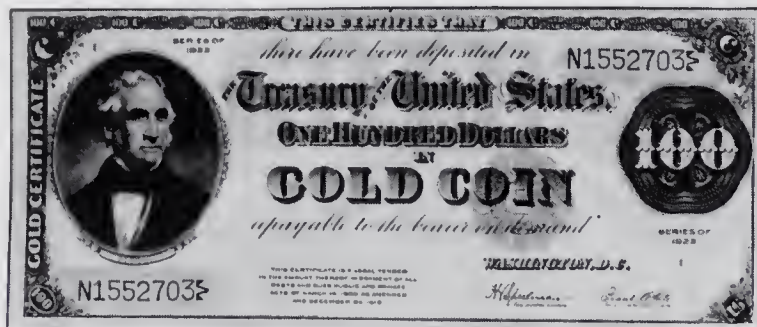


- 199 \$100 F-1205. Gold Certificate. Series of 1882. Rosecrans-Huston. Serial: C62962. Very Fine-35 (CGA). A few creases through the body of the note commensurate with the grade. The note remains bright and retains nice body. Decently centered on both sides. The variety bearing the large brown Treasury Seal. This type is listed as *extremely rare* in the Friedberg reference, with no values given in any grade. Updated census information indicates the existence of just seven examples, this being the *finest graded* by a slight margin. Rarely offered and suitable for a fine collection.

From RARCOA.

Gem \$100 F-1215 Gold Certificate

Series of 1922



- 200 \$100 F-1215. Gold Certificate. Series of 1922. Speelman-White. Serial: N1552703. Choice Uncirculated-64 (CGA). Fresh and bright. A beautiful example boasting excellent color and aesthetic appeal. The most available of the \$100 large-size Gold Certificates, though relatively scarce and highly desirable in this high state of preservation.

From Lester Merkin's sale of October 1972, Lot 320.

1862 FINANCIAL DOCUMENTS



- 201 **\$10,000 H-X134E. Temporary Loan of 1862. Treasury Certificate of Deposit. 30 day, 5% interest certificate. Payable in St. Louis. Serial: 1158. Very Good.** A remainder note, not filled in. Worn extensively by some means (clearly not circulation), but remaining almost totally intact. Two or three breaks in the paper are noted where particularly heavy creases intersect. The note seems to have been well centered, but unfortunately the left end, relative to the face, has been erratically trimmed and is cut heavily into the design border. Lightly soiled, as expected in this state of preservation, and overall still attractive for the grade. Printed in green and black on white paper. Overprinting in red appears vertically at the left end, and reads as follows:

"This Certificate is payable on demand after thirty days, in Legal Tender Notes, anything therein expressed to the contrary notwithstanding."

Exceedingly rare, but not well known as it is not listed in standard currency references.

These certificates were authorized by the Act of February 25, 1862. The issue was not to exceed a total of \$25,000,000, and denominations ranged from \$100 to \$10,000. Varieties were made payable in Baltimore, Boston, Cincinnati, New York, and Philadelphia as well as St. Louis. The vignette of the Civil War soldier in Zouave dress was designed by F.O.C. Darley; the engraving was executed by Joseph Ives Pease.

- 202 **\$10,000 H-X134E. Duplicate. Temporary Loan of 1862. Treasury Certificate of Deposit. 30 day, 5% interest certificate. Payable in St. Louis. Serial: 1217. About Good.** A remainder note, not filled in. Very well used, or rather mishandled, as the note was not issued. Heavily soiled with numerous heavy creases. There are holes at some of the weaker points, a small piece torn from the lower design border, and the lower right corner of the face is widely missing. Two hinges are noted on the back, these were probably for mounting rather than repair. (Total: 1 certificate; 1 article)

The lot also includes an interesting article relating to this note, cut from the February 1911 issue of *The Numismatist*. It is reproduced here as follows:

AN OLD TREASURY DOCUMENT TURNS UP

An old piece of paper, dirty, torn and showing much wear, has recently come to light. Unknown to many of the past generation and totally so to the present, it bears mute evidence of one of the means employed to secure funds when this nation was in the throes of a mighty civil war.

This paper is no less than a blank certificate from the United States for \$10,000 for a temporary loan. An Act of Congress dated Feb. 25, 1862. Authorized what was known as the Temporary Loan of 1862. The length of the loan was for not less than 30 days, and was redeemable after 10 days notice, with interest at 5 per cent. Per annum. The amount authorized was

\$150,000,000, but subsequent acts permitted an increased issue which totaled \$716,099,247.16; the highest amount outstanding at any time was \$149,500,000, on June 12, 1866. According to last report, all but \$2,850 has been redeemed.

Where this certificate has been for nearly 50 years is not known, nor does it matter, because its value consists principally in its historical associations. It now safely rests in the collection of a prominent and well-known collector. A brief description of it may be of interest to our readers.

Its approximate measurements are three and three quarter inches by eight and one quarter inches. In the upper center is an eagle of the same design as found on the six per cent bonds of 1861. At the lower left corner stands a soldier with fixed bayonet ready to repel attack. The large numerals 10,000 in green are on both ends.

It is dated from the office of the Assistant Treasurer of the United States, St. Louis, and reads as follows:

"I certify that has this day deposited for at least thirty days to the credit of the Treasurer of the United States Ten Thousand Dollars for which interest at the rate of Per centum per annum will be paid to the order of any Bank, member of the St. Louis Clearing House Association holding the same, together with the principal in lawful money, after ten days notice, upon the surrender of this Certificate."

"(Signed by) Assistant Treasurer."

Printed across its face in red, is the following:

"This certificate is payable on demand after thirty days, in Legal Tender Notes, anything therein expressed to the contrary notwithstanding."

The reverse, which is covered by fine horizontal lines, is arranged for endorsements and date of final payment.

Altogether this document is very interesting to students of United States securities, reminding them of the many expedients adopted to secure funds at a trying time in our national history.



- 203 **Blank (\$3,000) H-X134F. Temporary Loan of 1862. Duplicate. Treasury Certificate of Deposit. 30-day, 5% interest certificate. Payable in Philadelphia. Serial: 19679. Extremely Fine.** Two vertical creases and one small corner pinhole are noted. The note retains most of its original crispness and would be called Choice EF, but for traces of mounts which remain at the top two corners on the back. Printed on white paper in green ink, with red overprinting noting Philadelphia as the payable location, the status DUPLICATE, and instructions for handling the Duplicate found in five lines at the left end of the face. This reads as follows:

"This duplicate to be transmitted on receipt by depositor to the Secretary of the Treasury; in default of which the original will not be received as evidence of deposit without additional proof."

The serial number also appears in red ink. The note is a blank form for use when amounts did not fit one of the standard forms in denominations of \$100, \$500, \$1,000, \$5,000, or \$10,000. This example is filled in for \$3,000, and is the Duplicate which corresponds to the Original illustrated in the Hessler reference, *An Illustrated History of U.S. Loans*. A rarely offered fiscal instrument of exceptional quality.

From the Robert F. Schermerhorn Collection.

NATIONAL BANK NOTES (1863 ONWARD)

The National Banks

Beginning in 1861-2 there was strong agitation to set up a National Banking system. Under these proposals, banks that were to be chartered by the Treasury Department would agree to certain safeguards that, hopefully, would prevent losses from being incurred by the general public. Prior to the Civil War, the long path of banking was littered with the carcasses of hundreds of financial institutions that failed, causing great hardship to citizens. Even Uncle Sam did not shine, and the first United States paper money, that issued by the Continental Congress in the Revolutionary War and in denominations from \$1 to \$80 had been repudiated, as had certain obligations of the Bank of the United States. By 1861, as has been related under the earlier description of Demand Notes, most people wanted "hard money," and that meant silver or gold coins.

However, by 1863 there was not a silver or gold coin in circulation anywhere in the Eastern or Midwestern United States. America was destined to live on paper for the next decade, indeed until December 1878 when dimes to double eagles were once again seen in banks and were worth the same amount as paper money.

In the meantime, on February 25, 1863, the "Loan Bill," better known as the National Banking Act, passed Congress. Under its provisions, all banks granted charters by the national government were allowed to deposit government bonds with the treasurer of the United States, after which they could issue notes in an amount limited to 90% of the par value of bonds so deposited. As circumstances would have it, the First National Bank of Davenport, Iowa, organized on June 22, 1863, Charter No. 15, was the very first National Bank in America to open its doors, not by intention but by mistake. Authorities in Washington, D.C., had instructed banks under the new charter system to start business on a given Monday, but someone misunderstood the directions. Apparently the notice arrived on Saturday, and the bank threw open its doors on that very day, beating everyone else by 48 hours!

National Bank Notes and Numismatics

The first National Bank notes were issued in 1863, and the last in 1929. While the Friedberg text gives an excellent overview of National Bank notes, and while specialized texts by Hickman and Oaks and Kelly go into detail, the following comments may be of interest.

National Bank notes are divided into three design groups, called the First Charter Period, Second Charter Period, and Third Charter Period. These pertain to the eras in which certain designs were *first issued*, although some were carried on through later charter periods.

First Charter Notes

The First Charter Period extended from February 25, 1863, until July 11, 1882, and covered the first 20 years in which the Treasury Department granted charters to National Banks.

Generally, a bank chartered during this time span issued First Charter notes from 20 years after its charter. Thus, a bank chartered at the beginning, in 1863, would issue notes of these designs for 20 years, until its charter was renewed, in 1883, and then it would issue notes of the Second Charter Period design. This has the anachronistic result that a bank that was chartered late in the First Charter Period, say in 1881, would issue First Charter notes for the next 20 years, or through 1901. In actuality, some First Charter notes were issued as late as 1902. Within the First Charter Period, those of the earlier style are called "Original Series," with later notes, with some small variation in the Treasury Seal, designated as "Series of 1875." By July 1, 1882, \$358,742,034 worth of First Charter Period notes had reached circulation.

First Charter notes were issued in denominations of \$1, \$2, \$5, \$10, \$20, \$50, \$100, \$500, and \$1000. Each note bore the name of the issuing bank, two serial numbers (a federal serial number of many digits PLUS a bank serial number, often of low digits from 1 through several thousand). Designs varied with the denomination, with the \$2 being the most famous, as the digit is very large and is horizontal, called the "Lazy Two" or "Lazy Deuce." Each note had as part of its back design a representation of its state or territorial seal.

In practice, most banks issuing First Charter notes ordered from the Treasury Department currency of the \$1 denomination through \$10. Higher values were not made in quantity, and today any note of \$50 upward is rare, any note of \$100 upward is particularly so. Unlike earlier private bank notes, all National Bank notes were backed by the full faith and credit of the federal government. If a National Bank failed or went into receivership—as many eventually did—the Treasury Department would still redeem the notes at face value.

Although various denominations were authorized, many were never issued within a given state or area. Thus, in Florida, Indian Territory, Oklahoma Territory (and state), and Washington Territory, no denominations above \$10 were issued by any banks, and as the values increased, fewer entities issued them.

Today, First Charter notes are usually collected by basic design types (one of each denomination, typically \$1 to \$20, sometimes higher), or by location (one from each state or territory), or, specialty by banks within a given state. The elusive quality of certain western and territorial notes of the First Charter Period has given some of them an aura of fame and great value. Only a tiny fraction of the notes originally issued still exist at the present time.

The Bass Collection includes many important First Charter notes, highlighted by what is the most magnificent offering of First Charter notes from Texas to be offered in our generation.

Second Charter Notes

The Second Charter Period extended from July 12, 1882, to April 11, 1902, and notes of these designs were issued as late as 1922.

By this time, the Treasury Department had gained experience with National Bank notes. Apparently, keeping track of the low \$1 and \$2 denominations on Treasury books was a nuisance, as was the printing of large quantities of these, and

they were discontinued. At the other end of the spectrum, there had been little call in the earlier charter period for \$500 or \$1000 notes, and these, too, were eliminated. Thus, the denominations produced in the Second Charter Period were \$5, \$10, \$20, \$50, and \$100.

Designs varied and fell into three classifications: "Brown Backs" with the back printed in brown, with the bank's charter number in large numerals at the center; "Date Backs" inscribed 1882-1908 and issued under special legislation; and "Value Backs" with the denomination spelled out at the center, such as TWENTY DOLLARS. Each note depicts the appropriate state or territorial seal of its issuing bank.

As a class, Second Charter Period notes are more plentiful than First Charter Notes, as the economy had expanded by that era, and more banks had been chartered. As is the case with other National Bank notes, they are collected by types, states, or towns within states.

Third Charter Notes

The Third Charter Period extended from April 12, 1902, to April 11, 1922, with notes issued through 1929, when the new small-size notes replaced all large-size currency. Denominations were the same as before: \$5, \$10, \$20, \$50, and \$100. No longer were state or territorial seals included. Several variations of seals and imprints were made.

As a class the Third Charter Period notes are the most plentiful of all today, and for some states with many banks—such as New York or Pennsylvania—many different pieces can be collected from a wide variety of institutions and towns. Notes from some areas such as Alaska and Arizona Territory are scarce and expensive as are certain high denominations.

- 204** California, San Francisco. The Bank of California, National Association, San Francisco. \$20 F-645. Third Charter Period. Date Back. Vernon-McClung. Charter: 9655. Serial: U822011/38815. Choice Uncirculated-63 (CGA). Excellent fresh colors and boldly stamped bank signatures in black ink.

The Bank of California was chartered in February 1910 with the impressive capital of \$4,000,000. It issued \$4,483,500 dollars in face value in Third Charter notes, with the \$5 being by far the most extensive denomination.

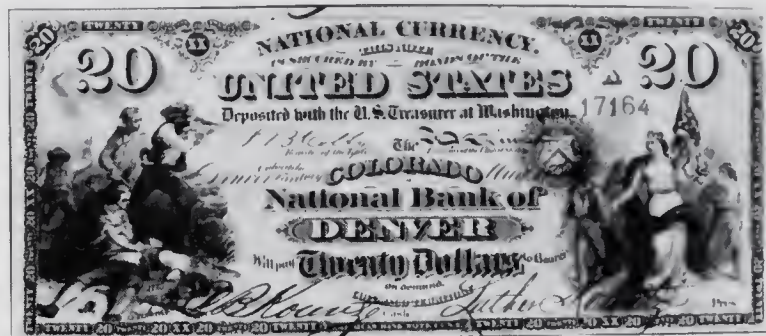
From the Robert F. Schermerhorn Collection.

First Charter Period \$20

Colorado National Bank of Denver

Colorado Territory

Only 10 Specimens Recorded



- 205** Colorado Territory, Denver. The Colorado National Bank of Denver. \$20 F-427. First Charter Period. Original Series. Colby-Spinner. Charter: 1651. Serial: 17164/272. About Uncirculated-53 (CGA). A nearly crisp and attractive note with some light aging visible at the edges. Careful inspection reveals several very tiny pinholes in the body of the note, though these are so tiny that they are almost negligible. The margins are uneven, though full on the face. The back lower right corner is trimmed tightly and interferes just slightly with the design border. Bold hand-written bank signatures in brown ink. Desirable as a high-quality \$20 First Charter note, but more important as a decidedly rare Colorado territorial in this condition. While the bank issued a sizeable number of First Charter territorials, few have survived. The Kelly census indicates 10 examples extant. A finer specimen may not exist.

Currency collectors commonly think of "educationals" as referring to those Silver Certificates of the Series of 1896. In actuality, National Bank Notes of the First Charter Period may have been the first true "educationals." The artistic engravings found on the back sides of these notes were used for the purpose of teaching the masses about American history. This was suggested by Spencer M. Clark, the first chief of the First Division of the National Currency Bureau. Clark also argued that, if skillfully executed, the engravings would render the notes nearly impossible to counterfeit. The back engraving of the \$20 note depicts the baptism of Pocahontas, an American Indian who married English colonist, John Rolfe in 1614. Rolfe is credited with having discovered a method of curing tobacco and having laid the foundation of tobacco culture in the South, an industry which remains important to southern economies today.

The Colorado National Bank was organized in August 1866, successor to the private banking firm of Kountze Brothers. The institution remained in business for a long time and issued additional notes after Colorado became a state. The First Charter Series \$20 notes, Original Series, were issued in sheets of \$10-\$10-\$20-\$20 to the extent of 415 sheets, equal to 830 notes of each denomination. These were the highest denominations issued during this era. Much more plentiful were \$1 notes (11,490 issued) and \$5 notes (21,000).

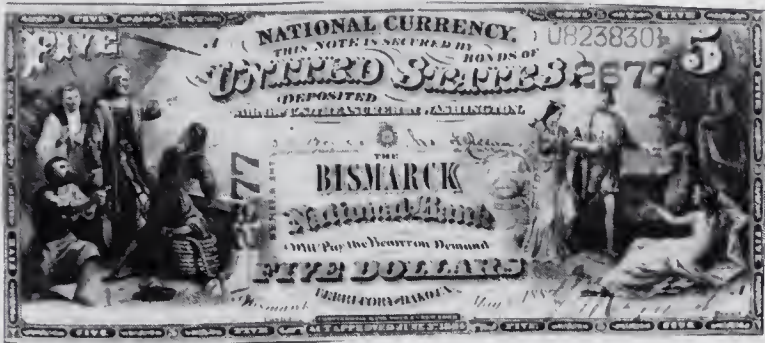
From the Robert F. Schermerhorn Collection.

Unique Original Series Territorial \$5

The Bismarck National Bank

Territory of Dakota

Serial #1



- 206 Territory of Dakota, Bismarck. The Bismarck National Bank. \$5 F-405. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2677. Serial: U823830/1. Very Fine-30 (CGA). "Extraordinary" might be an appropriate beginning to this description, as this note is certainly nothing less. The margins are rather uneven and interfere with the design at both ends. The paper is attractive for the grade, with several vertical creases noted in the body of the note. The cashier signed in red ink, the president in light brown. Punctures from two staples are noted for accuracy. Organized in the Territory of Dakota on May 3, 1882, this institution was rather short-lived having been liquidated on March 1, 1888. The total issue on this bank consisted of territorial notes of the Series of 1875, amounting to just over \$33,000. According to the Kelly census only one collector may own a note from this institution, as only a single piece is reported extant. Not surprising, as a mere \$255 remained outstanding from this bank in 1910. To the best of our knowledge, this bank has never been represented in any public auction or fixed price list of Nationals. This may be the first opportunity ever to acquire this title.

If the above condition and sheer rarity were not enough to sell this note, one might take into consideration that it is also **serial #1!** Possibly the prized property of one of the bank officials, though considering the pattern of wear, this probably actually circulated in the channels of commerce. Clearly, this note is one of the most important highlights of the National Currency in this collection. It is a pleasure to have handled, and undoubtedly, a pleasure for the next owner to possess.

The central engraving on the back features a depiction of the Landing of Christopher Columbus, in 1492. At the left is found the seal of Dakota Territory.

From the Robert F. Schermerhorn Collection.

Rare Original Series Territorial \$1

First National Bank of Yankton

Dakota Territory

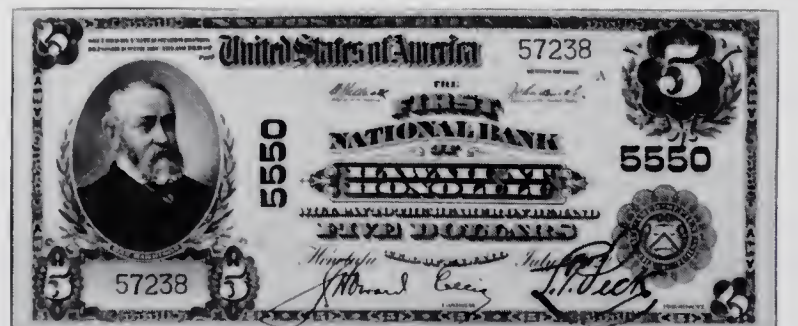


- 207 Territory of Dakota, Yankton. The First National Bank of Yankton. \$1 F-382. First Charter Period. Original Series. Allison-Spinner. Charter: 2068. Serial: D395391/1271. Extremely Fine-45 (CGA). Appearing upon first glance to be a new note, closer inspection reveals traces of light vertical creases. The top margin is tight and into the design, while the bottom is full. The lower edge is slightly rough, probably the result of tearing this note from the original sheet by hand. Hand signed by the cashier and vice president in brown ink; both signatures are bold. A note of exceptional quality, especially for a western territorial issue.

Dakota Territory was divided into North Dakota and South Dakota (the latter being the location of Yankton), on November 2, 1889. This was the first charter number issued in the Territory of Dakota. Another important opportunity for the discriminating collector who appreciates this unique combination of rarity and quality.

Three National Banks were chartered in the town of Yankton. The First National Bank was literally the first, chartered on December 7, 1872. It is also the only one of the three in existence during the territorial period. On January 25, 1932, this bank changed its title to The First Dakota National Bank and Trust Company, a name it retained throughout the National Bank era.

From the Robert F. Schermerhorn Collection.



- 208 Territory of Hawaii, Honolulu. The First National Bank of Hawaii. \$5 F-607. Third Charter Period. Plain Back. Elliott-Burke. Serial: 57238. Gem Uncirculated-66 (CGA). As bright and fresh as the day it left the press. The paper quality is excellent with no visible flaws and the ink colors are bold, having suffered no noticeable fading. The margins are far nicer than average for a large-size National, being complete all around

and as close to perfect as one could expect. Strong signatures stamped in black ink. A superb candidate to represent Hawaii in any collection of National Currency.

The First National Bank of Hawaii is the only readily collectible bank of the five chartered institutions. In fact, the total notes appearing in the census for all of the other banks combined is a mere eight pieces. One bank, the First National Bank of Paia, is currently unknown.

The bank represented in this lot was the first chartered on August 23, 1900. Surviving two title changes, the bank continued to issue National Currency throughout the note-issuing period. The large-size notes fall entirely under the first title of the bank. The second title, the Bishop First National Bank, was adopted on July 6, 1929. The title was changed a second and final time on November 3, 1933, to the Bishop National Bank of Hawaii. This was the only institution in Hawaii to issue the small-size notes of the Series of 1929.

During World War II, all citizens living in Hawaii were ordered to exchange any U.S. currency in their possession for the new issues bearing the HAWAII overprint. In the event of a Japanese invasion, the federal government could then easily demonetize the surcharged notes. This undoubtedly was a significant contribution to the scarcity of Hawaii National Bank notes.

From the Robert F. Schermerhorn Collection.

- 209 Illinois, Annapolis. The First National Bank of Annapolis. \$20 F-654. Third Charter Period. Plain Back. Napier-McClung. Charter: 10257. Serial: X347539B/1512. About Uncirculated-55 (CGA).** Nicely margined. The face is bright with good color and strong hand-written bank signatures. The back seems slightly aged with one small spot of foxing in the bottom margin. Just *six examples are known* from this bank in large size; this is likely one of the finest surviving. A mere \$1,200 remained outstanding in 1935, according to the *indicative* Treasury records, a small fraction of the more than \$300,000 originally issued.

One of the popular methods of collecting Nationals is to focus on state capitals. This is for the most part an easy set to collect because, in general, banks in state capitals tend to have large amounts issued. There are a couple of snags however, Annapolis, *Maryland*, being one. To date, not a single complete set of capital cities is known to exist, as no Carson City, Nevada, notes have surfaced. This Annapolis, *Illinois*, note is from another town, of course, but we were prompted to mention the one in Maryland.

From the Robert F. Schermerhorn Collection.

- 210 Illinois, Carrollton. The Greene County National Bank of Carrollton. \$5 F-404. First Charter Period. Series of 1875. Scofield-Gilfillan. Charter: 2390. Serial: Y281738/22922. Extremely Fine-45 (CGA).** The note appears to be a Crisp Uncirculated note, though careful examination reveals some evidence of light folds. The paper remains fresh and the ink colors are bright. A very attractive First Charter Period note.

As successor to the private firm of David Pierson & Sons, this bank was chartered on July 1, 1878, which was fairly late in the First Charter Period. Notes of this design were made of the Series of 1875 and only of the \$5 denomination, of which 102,940 were printed.

From the Robert F. Schermerhorn Collection.

Rare Carrollton, Illinois \$5

F-574, Value Back

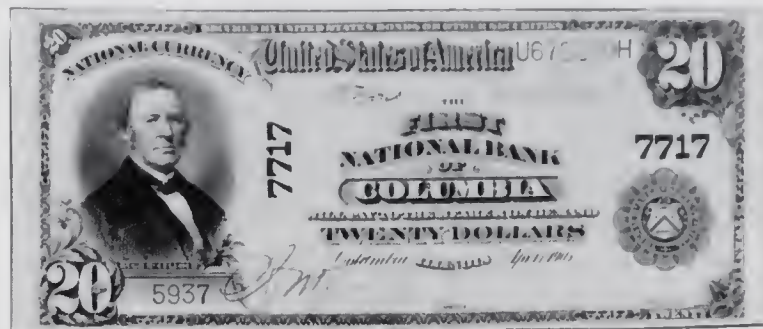
- 211 Illinois, Carrollton. The Greene County National Bank of Carrollton. \$5 F-574. Second Charter Period. Value Back. Lyons-Roberts. Charter: 2390. Serial: T412411/4524. Choice Uncirculated-64 (CGA).** Crackling fresh paper with bright ink. Just about as nice a Value Back as can be found. Held back from the Gem category by a slight imperfection at one corner, noted for the sake of accuracy and not really detracting from the overall appearance. The margins are very near perfection to add to the equation. Of excellent quality and representing an outstanding opportunity to acquire this major rarity.

In the annals of Illinois National Bank notes, this is one of the great rarities. Only 700 notes were printed, these being issued in sheets of \$5-\$5-\$5. Serial numbers ranged from 4351 to 4525, plus plate letters. Thus, it is seen that the note here offered was among the last to be issued.

From the Robert F. Schermerhorn Collection.

Key Illinois Third Charter \$20

First National Bank of Columbia



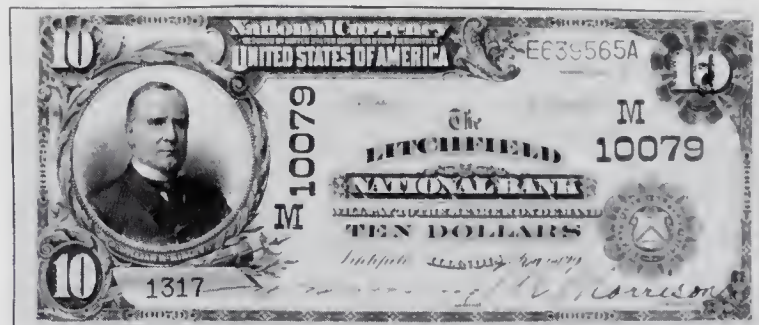
- 212 Illinois, Columbia. The First National Bank of Columbia. \$20 F-650. Third Charter Period. Plain Back. Lyons-Roberts. Charter: 7717. Serial: U670299H/5937. Choice Uncirculated-64 (CGA).** Trimmed somewhat crookedly, but retaining decent margins. Crisp, fresh, and very attractive. Of the \$3,950 that remain outstanding from this institution in large size, *only four notes* appear in the census. A scarce note and an important opportunity for the Illinois collector.

There were two note-issuing banks in Columbia, Illinois:

1: The First National Bank of Columbia, organized on April 17, 1905, with the meager capital of \$25,000, but which managed to stay afloat until the Bank Holiday of 1933; it was placed in conservatorship on March 22, 1933. During its existence it distributed \$580,430 face value in notes, a mixture of large and small formats.

2: The successor in interest to preceding, now slightly renamed as the First National Bank in Columbia. This bank had a capital of just \$50,000—which, considering inflation in the meantime—probably was not much more effective than the \$25,000 of its 1905 predecessor. Although this new bank was late in the note-issuing game, it managed to circulate \$69,900 in small-size notes.

From the Robert F. Schermerhorn Collection.



- 213 Illinois, Litchfield. The Litchfield National Bank. \$10 F-620. Third Charter Period. Date Back. Napier-McClung. Charter: 10079. Serial: E639565A/1317. Extremely Fine-40 (CGA).** An example with pleasing overall aesthetics and boasting complete margins on all sides. Bold hand-written bank signatures. *Only six large-size notes* appear in the Kelly census.

This local bank was organized on September 6, 1911, with a capital of \$50,000. In ensuing years it issued various large- and small-size notes, including 9,600 of the \$10 variety offered here. As is stated above, nearly all have disappeared.

Most large-size National Bank notes were retired in the 1930s when sufficient numbers of the small-size notes (introduced in 1929) entered circulation. However, redemptions continued for a long time thereafter. The writer recalls that in the 1950s quite a few collectors had large-size National Bank notes which they had acquired from friendly bankers and others. However, for the most part these collectors did not wish to retain these notes, and our firm and others were often paid in such notes, with the hope that we could pass them along to someone interested. At the time, territorial and First Charter Period notes were recognized as having value, but there was no collecting forum for the plentiful Third Charter Period notes from populous states, and we simply cashed the notes in at banks.

From the Robert F. Schermerhorn Collection.



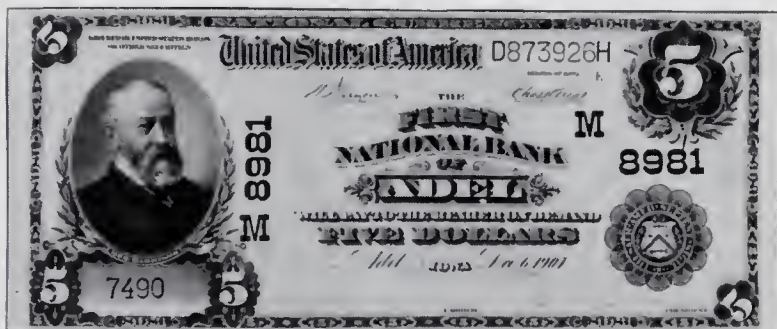
- 214 Illinois, Peoria. The Commercial National Bank of Peoria. \$50 F-682. Third Charter Period. Plain Back. Teehee-Burke. Charter: 3296. Serial: B116081/4917. Extremely Fine-45 (CGA). Appears to be a higher grade, but close examination reveals traces of three very light creases. One tiny stain is noted on the central back, just left of the locomotive. An attractive example of the type, representing the third title of this bank. The census reports 16 large-size notes known of this third title period. In any venue, \$50 notes are elusive.

As indicated above, this bank went through several name changes. The first charter was issued to the Commercial National Bank of Peoria in 1885. On January 2, 1904, the name became the Commercial German National Bank which it remained until May 24, 1918 when the first title was reinstated. The fourth title, the Commercial Merchants National Bank and Trust Company was adopted on February 21, 1930, and was held through the end of the National Bank era.

From the Robert F. Schermerhorn Collection.

- 215 Illinois, Shelbyville. The First National Bank of Shelbyville. \$5 F-604. Third Charter Period. Plain Back. Napier-Burke. Charter: 2128. Serial: M568929E/8508. Crisp Uncirculated-60 (CGA). Excellent color and overall appearance. The paper does seem to be lightly wrinkled, possibly from dampness, though this is only a minor distraction. Top and bottom margins are tight but complete; neither interferes with the design border. Strongly stamped bank signatures.

From the Robert F. Schermerhorn Collection.



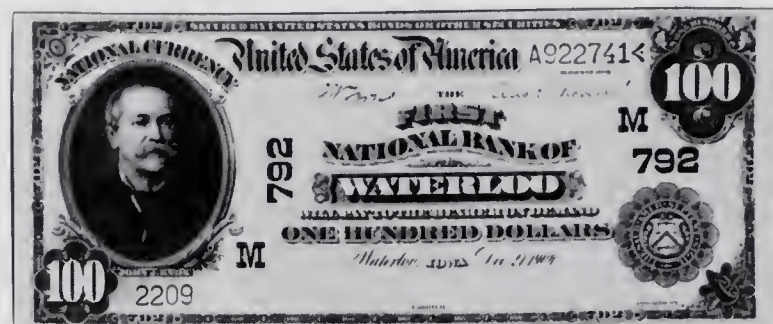
- 216 Iowa, Adel. The First National Bank of Adel. \$5 F-600. Third Charter Period. Plain Back. Vernon-Treat. Charter: 8981. Serial: D873926H/7490. Choice Uncirculated-63 (CGA). The margins are full, the face being almost perfectly centered. The back is somewhat low. Fresh and attractive for the grade. One small printing wrinkle is noted, as made. Either this note was never signed by bank personnel, or the signatures have both long since faded. Whichever the case, the signature lines are blank. The census reports just 12 examples extant. To the best of our knowledge, notes from this bank have appeared in auctions or fixed price lists only six times since the famed Grinnell auctions.

The First National Bank of Adel was the only bank chartered in this Dallas County town; Adel was one of only three towns to issue in the entire county.

From the Robert F. Schermerhorn Collection.

Important Iowa \$100 Note

First National Bank of Waterloo



- 217 Iowa, Waterloo. The First National Bank of Waterloo. \$100 F-689. Third Charter Period. Date Back. Lyons-Roberts. Charter: 792. Serial: A922741/2209. About Uncirculated-53 (CGA). Outstanding freshness and color. The paper remains almost fully crisp though some slight wrinkling is noted in the lower margin, probably from dampness. The bank signatures are stamped in light purple ink. A beautiful and highly desirable large denomination National. In addition to its popularity as a type, the bank title is quite a nice addition as there are only five notes reported in the census. Among those known, it is likely that this is one of the finest.

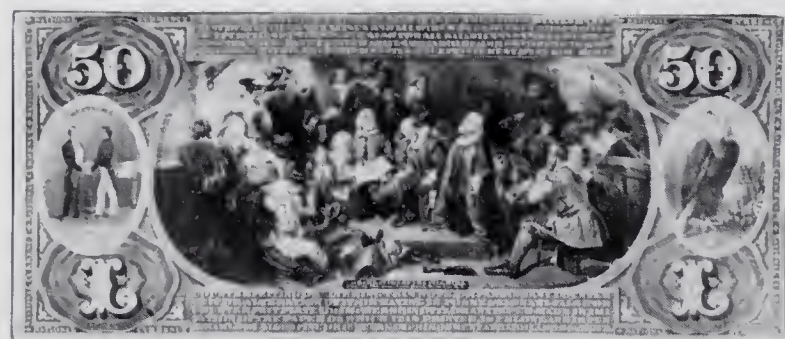
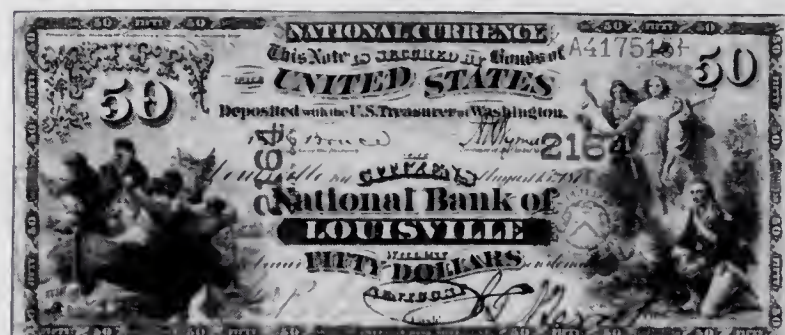
The original issuance was 2,763 notes.

From the Robert F. Schermerhorn Collection.

Extremely Rare Kentucky \$50 National

Series of 1875

Citizens National Bank of Louisville



- 218 Kentucky, Louisville. The Citizens National Bank of Louisville. \$50 F-448. First Charter Period. Series of 1875. Bruce-Wyman. Charter: 2164. Serial: A417515/1397. Very Fine-20 (CGA). Some light discoloration is noted as is some adhesive residue adhering to the back. Some slight roughness is noted in the margins and at the corners. With a few distracting features, though these are outweighed by the rarity and overall desirability of the note. This institution issued large numbers of both Second and Third Charter Period notes, far more than those of the First Period. Considering that only 14 notes are reported on this bank from the time of its first title, this higher denomination note of the Series of 1875 is excessively rare. Only five examples of this Friedberg number have been recorded. Yet another important opportunity for the advanced collector.

As mentioned briefly above, this bank adopted a second title on January 2, 1919. The Citizens Union National Bank of Louisville, as it was called, issued currency of both the Third Charter Period, and the Series of 1929.

The engraving on the back of this \$50 First Charter Period note depicts a rather religious scene of the embarkation of the Pilgrims. As their ship sets sail, they have knelt in a circle, laid down their armor and offered a prayer to God for their safe journey. A well-executed engraving from the American Bank Note Company.

From the Robert F. Schermerhorn Collection.

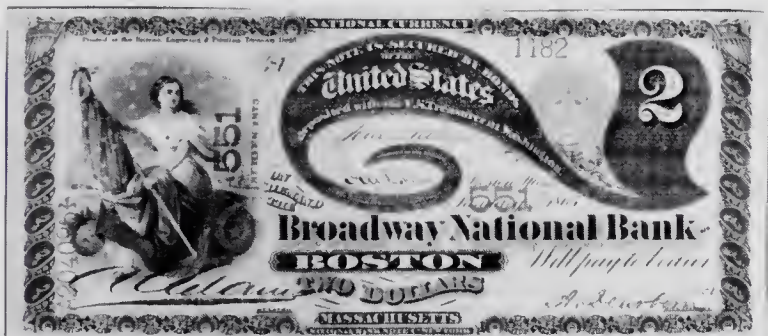
- 219 Kentucky, Louisville. The National Bank of Kentucky of Louisville. \$5 F-537. Second Charter Period. Date Back. Lyons-Roberts. Charter: 5312. Serial: K36946/57134. Crisp Uncirculated-60 (CGA). A fresh and crisp note boasting bold colors and signatures as well as heavy embossing. A short tear is noted in the right margin, though it does not extend to the design border and is only a minor distraction. Not rare as a bank, but the note is of good quality. A very nice Kentucky "type" note.

From the Robert F. Schermerhorn Collection.

Choice Uncirculated "Lazy Two"

Series of 1875

Boston, Massachusetts



- 220 Massachusetts, Boston. The Broadway National Bank of Boston. \$2 F-390. First Charter Period. Series of 1875. Allison-New. Charter: 551. Serial: A204096/1182. Choice Uncirculated-64 (CGA). An outstanding Lazy Two displaying near-perfect margins, excellent color, a fresh overall appearance and bold signatures. A tiny pinhole is noted in the upper left corner of the face. The paper variety with approximately one third of the face dyed pale blue in addition to the pink and blue silk threads used for security purposes. These security features also create a lovely aesthetic, one which is particularly striking on this note.

Considering the size of the city, Boston seems to have a remarkable number of rare banks. This one is no exception as only five notes are reported in the Kelly census from the \$4,551 that remained outstanding in 1916 (as noted earlier, such records are approximate, but indicative). It is doubtful if many more will come to light, especially in this remarkable state of preservation.

The Broadway National Bank of Boston was organized on October 25, 1864. After doing business for over 30 years and issuing currency of both the First and Second Charter Periods, the institution went into receivership on December 16, 1899.

The blue stained paper was used for National Currency from September 1875, through the third quarter of 1877. The authorization of this paper originates in an Appropriations Bill of March 1875, specifying that National Currency be printed on special paper, and further that the final printing be executed by the U.S. Treasury Department.

The back side of the Lazy Two features a historical engraving of Sir Walter Raleigh exhibiting corn and tobacco to his fellow Englishmen in 1585.

From Lester Merkin's sale of October 1972, Lot 294.

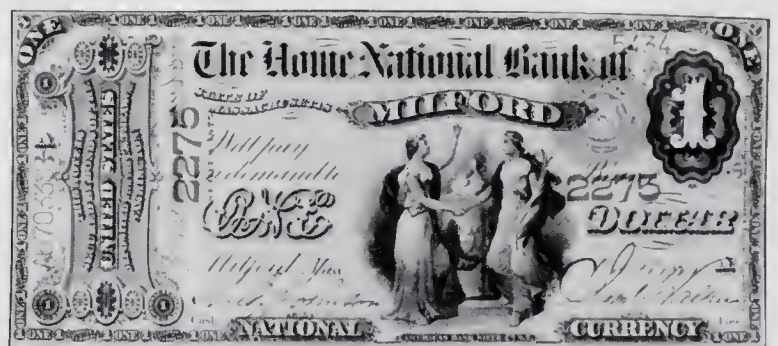
- 221 Massachusetts, Boston. The Shoe and Leather National Bank of Boston. \$1 F-380. First Charter Period. Original Series. Colby-Spinner. Charter: 646. Serial: 143939/944. Extremely Fine-40 (CGA). Tight margins all around as is fairly standard for First Charter Period notes. One sharp crease is noted through the body of the note, as are two light diagonal folds. The top margin has two small burn marks, one more notable than the other, though neither of them has resulted in any loss of paper. The bank signatures are those of the cashier, and the president pro tem, as is indicated by a red overprint of "Pro Tem" at the lower right corner. It appears that at the same time the title of the bank was overprinted in the same ink at the left end of the note. This bank was chartered before the end of the Civil War, and was liquidated on December 10, 1901, thus the total issue was in large-size notes. Though the issuance of notes on this bank was formidable, the Kelly census indicates the existence of only 13 notes.

One of the more interesting titles in the National Currency series, unusual titles being one of the many ways to collect these notes. Few collectors have the resources or time to attempt to collect all Nationals, so in most cases collectors narrow their collecting interest. Geographical areas such as states or counties are very popular categories, as are certain types of notes, or perhaps serial #1 notes strike a special interest. Whatever the method, Nationals are a diverse and challenging series as many notes are very seldom offered. Only in recent decades has meaningful rarity information become available.

From Lyn Knight, March 1973.

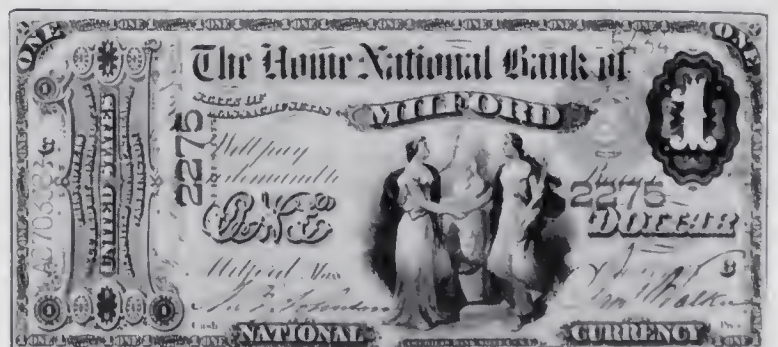
- 222 Massachusetts, Boston. The National Shawmut Bank of Boston. \$10 F-545. Second Charter Period. Date Back. Lyons-Roberts. Charter: 5155. Serial: A699643/138513. Extremely Fine-45 (CGA). Aesthetically quite pleasing with bold colors and much of the original crispness remaining. The margins are even and nearly perfect. Evidence of three very light creases is visible.

From the Robert F. Schermerhorn Collection.



- 223 Massachusetts, Milford. The Home National Bank of Milford. \$1 F-383. First Charter Period. Series of 1875. Allison-New. Charter: 2275. Serial: A670338/5434. About Uncirculated-58 (CGA). Plate letter A. The bright red ink of the charter numbers, serial numbers, and Treasury Seal are a pleasing contrast to the black and gray background. Some light wrinkling of the top right corner keeps this from the Uncirculated classification. The colors remain bright and the paper is crisp. Cut from the same sheet as the following lot.

From the Robert F. Schermerhorn Collection.



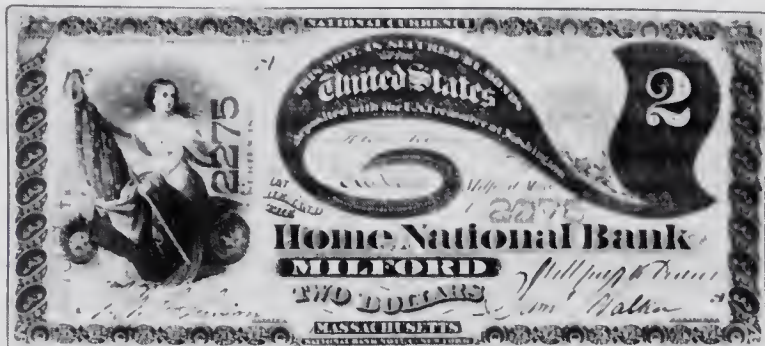
- 224 Massachusetts, Milford. The Home National Bank of Milford. \$1 F-383. First Charter Period. Series of 1875.

Allison-New. Charter: 2275. Serial: A670338/5434. Crisp Uncirculated-61 (CGA). Plate letter C. A nearly identical mate to the previous lot and cut from the same sheet. Slightly better quality of both paper and ink create a pleasing aesthetic. Another high-quality First Charter Period National.

From the Robert F. Schermerhorn Collection.

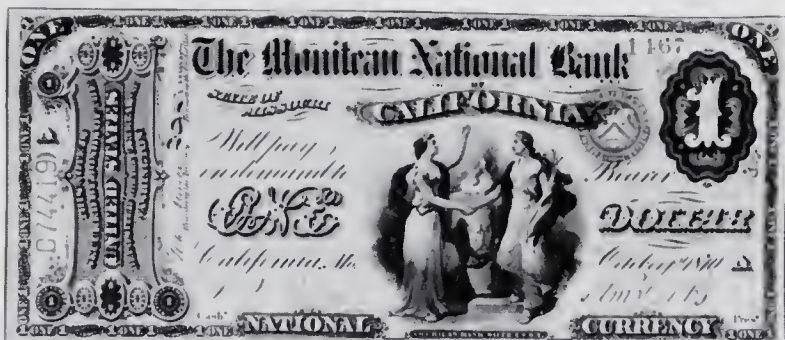
Crisp Uncirculated 1875 "Lazy Two"

Milford, Massachusetts



- 225 Massachusetts, Milford. The Home National Bank of Milford. \$2 F-390. First Charter Period. Series of 1875. Allison-New. Charter: 2275. Serial: A670069/5165. Crisp Uncirculated-62 (CGA). Another excellent note from this Massachusetts bank, though this time a significantly more popular "Lazy Deuce." The same light wrinkling is again visible in the upper right corner. It seems that this note was stored with the previous two for some time. Again, there are no creases, and the note is bright and pleasing. The face margins are complete, while those of the back are mostly so. Of high quality and certain to attract much attention as this particular design is arguably the most famous of the entire National Currency series.

From the Robert F. Schermerhorn Collection.



- 226 Missouri, California. The Moniteau National Bank of California. \$1 F-382. First Charter Period. Original Series. Allison-Spinner. Charter: 1712. Serial: C74419/1467. Choice Uncirculated-64 (CGA). A delightful type note from the Original Series. The margins are complete and as even as could be expected for this issue. The paper is fresh and crisp and the ink is bright. Only \$3,620 remain outstanding from this bank in large-size notes, though many notes are reported in the census, indicating ready availability. A nice early type note to represent Missouri in a collection of Nationals.

The Moniteau National Bank of California was chartered in 1870, and remained the only National Bank issuing notes in that Moniteau County town through the end of the National Bank era. A small cache must have come to light years ago. However, as is nearly always the case, no specific information reached print.

From the Robert F. Schermerhorn Collection.

Extremely Rare Montana Territorial \$5

Series of 1875

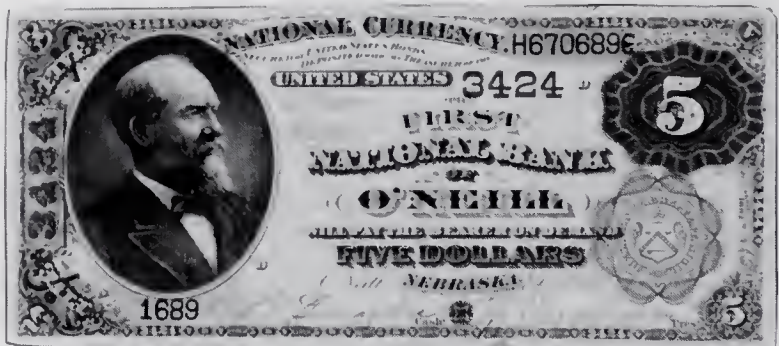
First National Bank of Butte



- 227 Montana Territory, Butte. The First National Bank of Butte. \$5 F-405. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2566. Serial: U971445/2741. Extremely Fine-45 (CGA). The overall quality and appearance of the note is exceptional. Though somewhat uneven, the margins are complete all around and the ink colors are bright. The Kelly census indicates that *five territorials are known to exist*. These are clearly quite rare and especially desirable in this high grade. It probably goes without saying that this is likely one of the finer examples in existence.

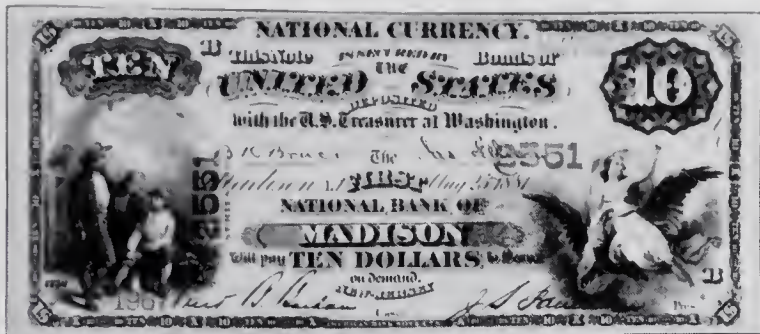
One of two banks located in Butte and the first chartered on September 24, 1881. This institution issued territorial notes until the end of the period for Montana on November 8, 1889. These were all First Charter Period notes, though the bank continued issuing currency throughout the National Bank era. The second bank, The Silver Bow National Bank of Butte, was chartered in 1890 and issued notes only during the period of statehood.

From Stack's sale of June 1972, Lot 1054.



- 228 Nebraska, O'Neill. The First National Bank of O'Neill. \$5 F-469. Second Charter Period. Brown Back. Rosecrans-Jordan. Charter: 3424. Serial: H670689/1689. Very Fine-35 (CGA). A few creases through the body, the center one creating a split in the top margin which just enters the design. In addition slight rounding is evident at the corners. Still a pleasing note from the first issue of this bank. The census indicates 11 known large-size examples extant from just \$2,380 left outstanding in 1935, this Treasury record being *approximate*.

From the Robert F. Schermerhorn Collection.



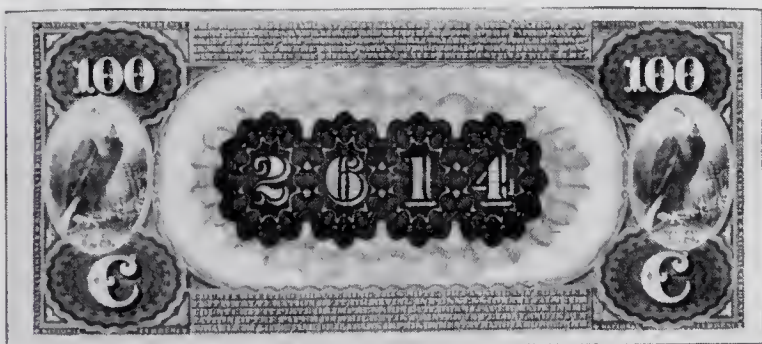
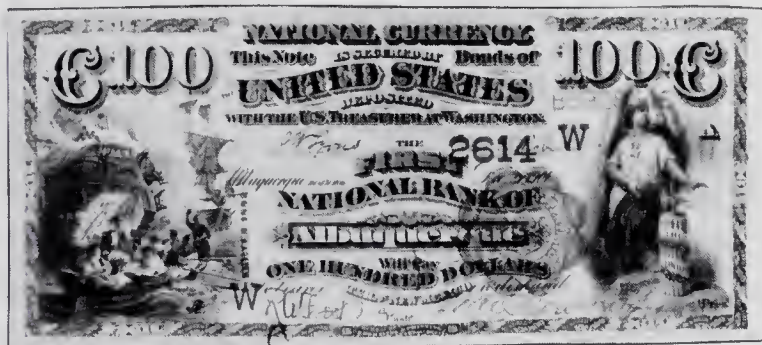
- 229 New Jersey, Madison. The First National Bank of Madison. \$10 F-420. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2551. Serial: K476227/1967. Crisp Uncirculated-62 (CGA). Complete margins all around, though somewhat tight at the upper back. The paper is crisp and of good quality, though a puncture mark from a single staple is noted at the right end. The left corners of the face both have some light orange discoloration, a minor distraction. Only \$4,430 remained outstanding in large-size notes from this bank as of 1935, per Treasury estimates.

The First National Bank of Madison, chartered in 1881, remained the only National Bank in this Morris County community through the end of the era.

The engraving on the back of this \$10 issue depicts the Spanish explorer Fernando De Soto making his discovery of the Mississippi River. De Soto is on horseback at the center and seems somewhat awestruck at the sight of the Mississippi. Native Americans at the right have more of a concerned look, rightfully so in light of history. A very fine and detailed engraving by the American Bank Note Company.

From the Robert F. Schermerhorn Collection.

Important \$100 Brown Back Territorial Albuquerque, Territory of New Mexico



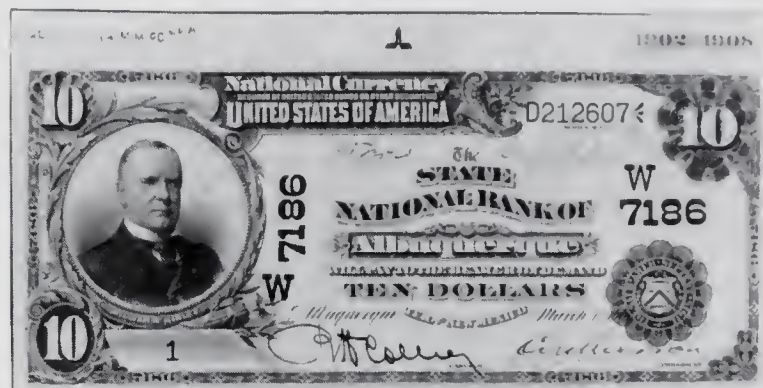
- 230 Territory of New Mexico, Albuquerque. The First National Bank of Albuquerque. \$100 F-530. Second Charter Period. Brown Back. Lyons-Roberts. Charter: 2614. Serial: B592834/2537. Extremely Fine-40 (CGA). Nice full margins on all sides. A few light creases account for the grade, but the edges are sharp and there are no visible problems. A very attractive and lightly circulated \$100 Brown Back issued during the territorial period in New Mexico. While the Kelly census reports many notes known from this bank, only 15 examples are territorial issues. Probably few, if any, could compare to the present specimen. Clearly a great rarity, and without a doubt worthy of placement in the finest collection of National Currency.

The First National Bank of Albuquerque issued both First and Second Charter notes during the territorial period. After July 6, 1912, the bank continued issuing during statehood, and by the date of its final liquidation on

February 7, 1934, this institution had released more National Currency than any other bank in the state of New Mexico.

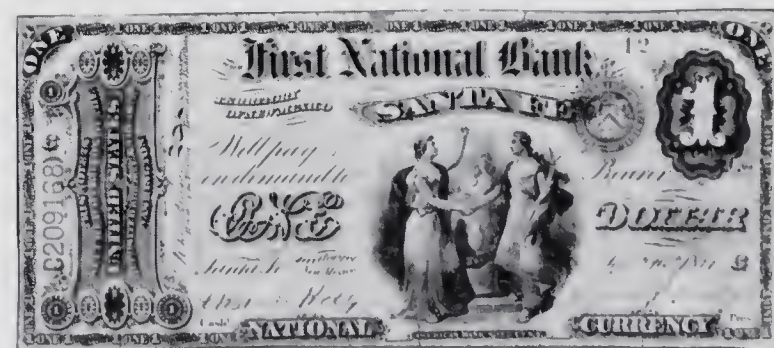
From the Robert F. Schermerhorn Collection.

Crisp Uncirculated \$10 Territorial Albuquerque, Territory of New Mexico Serial #1



- 231 Territory of New Mexico, Albuquerque. The State National Bank of Albuquerque. \$10 F-616. Third Charter Period. Date Back. Lyons-Roberts. Charter: 7186. Serial: D212607/1. Crisp Uncirculated-61 (CGA). A lovely note in all respects boasting excellent color, deep embossing, and a significantly fresh appearance. The top selvage is an additional bonus, bearing the centering imprint, "1902-1908," indicating a Date Back sheet, and a number of miscellaneous small letters toward the left end. Pen signed by both bank officers in black ink. The margins are all full and even. One tiny corner fold is noted for accuracy as is a paper wrinkle, as made. A curious title for a bank chartered during the territorial period. This bank was one of three in this town to issue territorial notes, and while examples from this bank are more plentiful than those of the other institutions, they remain quite scarce with only 15 specimens reported in the census. Certainly the fact that this note is a rare Crisp Uncirculated serial #1 far outweighs the "availability" in significance. An important offering.

From the Robert F. Schermerhorn Collection.



- 232 Territory of New Mexico, Santa Fe. The First National Bank of Santa Fe. \$1 F-382. First Charter Period. Original Series. Allison-Spinner. Charter: 1750. Serial: C209168/12. Good-4. Tape Repaired (GCA). The paper appears from the face to be that of a finer note, though the back shows several old repairs of splits, tears, and a small piece missing from the central top margin. Certainly a well-circulated example though this tends to be more the rule than the exception for western territorial issues, especially those of the First Charter Period. The census

reports 23 large-size notes known. In all likelihood the majority of those are of the Second and Third Charter Periods. A *two digit serial number* is an added bonus.

The First National Bank of Santa Fe was the first of two National Banks chartered in Santa Fe, New Mexico. Both institutions issued territorial notes, but only this first bank survived long enough to continue issuing into the period of statehood. In fact, this bank issued throughout the National Bank era.

From the Robert F. Schermerhorn Collection.

Dramatic Double Denomination Error

Second Charter Period

\$50 Face, \$100 Back

First of a Matched Pair

Buffalo, New York



- 233 New York, Buffalo. The Columbia National Bank of Buffalo. \$50/\$100 Double Denomination Error. F-559. Second Charter Period. Date Back. Rosecrans-Nebeker. Charter: 4741. Serial: A163737/7676. About Uncirculated-58 (CGA). Traces of one light center fold are visible under close examination, but the note is very near Uncirculated. A few tiny pinholes are also noted at the left end, but these are quite trifling. While slightly uneven, the margins are full all around. The ink is bright and the paper remains remarkably fresh. A beautiful note, and considering the error, a truly outstanding piece of National Currency. The back is that of the \$100 F-567, and is inverted. Double denominations on large-size currency are rather rare; they are usually on lower denominations. This note is especially rare for its large denominations. Indisputable as one of the most intriguing and important offerings among the many fine notes in this sale, especially when considering it alongside its counterpart offered in the following lot.

Each of the lots 233-234 will be sold on a provisional basis. After 234 is sold provisionally, the total for lots 233-234 will be computed, 5% will be added to the total, and this will constitute the opening bid for Lot 235. If the opening bid is met or exceeded, the provisional awards for lots 233-234 will be canceled. If it is not met or exceeded, then the lots will be sold at the provisional award prices.

From the Robert F. Schermerhorn Collection.

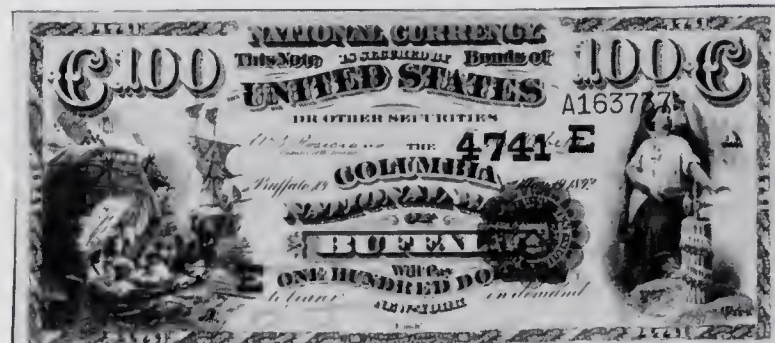
Matching Double Denomination Error

\$100 Face, \$50 Back

Second Charter Period

Mate to the Previous Lot

Buffalo, New York



- 234 New York, Buffalo. The Columbia National Bank of Buffalo. \$100/\$50 Double Denomination Error. F-567. Second Charter Period. Date Back. Rosecrans-Nebeker. Charter: 4741. Serial: A163737/7676. About Uncirculated-58 (CGA). As the previous lot, a few tiny pinholes are noted at the left end, but again these are insignificant. The margins are nearly perfect, though the lower one on the face is trimmed somewhat close. The bright blue ink of the seal, charter numbers, and serial numbers stands out in sharp contrast to the grayscale background. An aesthetic delight. Another astounding National Currency error, this being the mate to the previous lot. The back is that of the \$50 F-559, and is inverted. Again, of utmost importance and certain to be a focal point of serious bidding competition.

Each of the lots from 233 through 234 will be sold on a provisional basis, as described in Lot 233.

From the Robert F. Schermerhorn Collection.

Pair of Matching Double Denomination Notes

Marvelous \$50/\$100 and \$100/\$50

- 235 A pair of Double Denomination Errors from the Columbia National Bank of Buffalo, New York. As individually described in lots 233 and 234 above. At this point in the sale, the provisional awards for lots 233 and 234 will be totaled, 5% will be added, and that will constitute the opening bid for the current lot, Lot 235. If this bid is met or exceeded, the provisional awards will be canceled and the notes will be owned by the successful bidder on the present lot. (Total: 2 pieces)

- 236 New York, New York. The Fourth National Bank of the City of New York. \$20 F-493. Second Charter Period. Brown Back. Bruce-Gilfillan. Charter: 290. Serial: R89905/40874. About Uncirculated-58 (CGA). A very small segment of the lower right corner was lightly folded at one time, not into the design border. This is the only defect worthy of note and this remains an outstanding Brown Back. The paper remains bright and fresh, with good color on both sides. The margins are nearly perfect and the large bank signatures are boldly stamped in black ink. The perfect addition to a high-grade type collection.

The Fourth National Bank of the City of New York was chartered in 1864. The currency issued from this location was entirely large size. After 50 years in business, the bank was liquidated on June 18, 1914.

From the Robert F. Schermerhorn Collection.

- 237 New York, New York. The National Bank of Commerce in New York. \$5 F-467. Second Charter Period. Brown Back. Bruce-Wyman. Charter: 733. Serial: B234116B/237146. Gem Uncirculated-65 (CGA). An attractive New York City Brown Back. Two small pinholes are noted. Above-average margins and bold colors on both sides. Some original embossing is evident. A beautiful and original note that would be a nice candidate for a quality type collection.

From the Robert F. Schermerhorn Collection.

- 238 New York, New York. The National Bank of Commerce in New York. \$10 F-480. Second Charter Period. Brown Back. Bruce-Wyman. Charter: 733. Serial: U871912/72727. Gem Uncirculated-65 (CGA). Margins slightly uneven, but full and far above average for any large-size National. The paper is fresh and bright creating an outstanding overall aesthetic.

From the Robert F. Schermerhorn Collection.



- 239 New York, New York. The Saint Nicholas National Bank of New York. \$1 F-380. First Charter Period. Original Series. Colby-Spinner. Charter: 972. Serial: D235071/43663. Extremely Fine-40 (CGA). Large black vanity signatures strike the eye immediately. A pleasing note with full margins, not at all common on Original Series notes. A most interesting holiday title on this bank! Curiously the bank was chartered on April 1, 1865, but was liquidated just after Christmas on December 30, 1882. Yes, there is a Santa Claus, or at least a Saint Nicholas, in numismatics!

From the Robert F. Schermerhorn Collection.

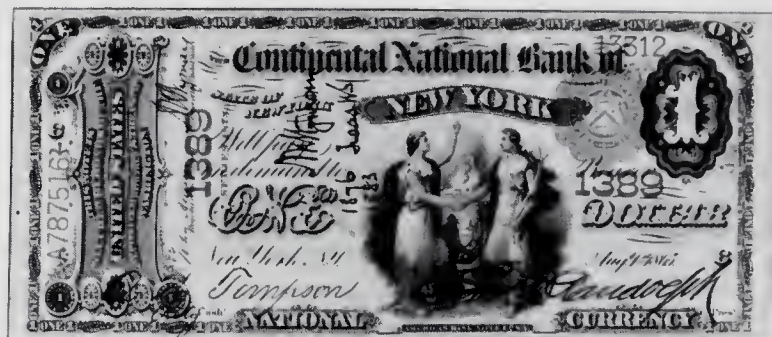
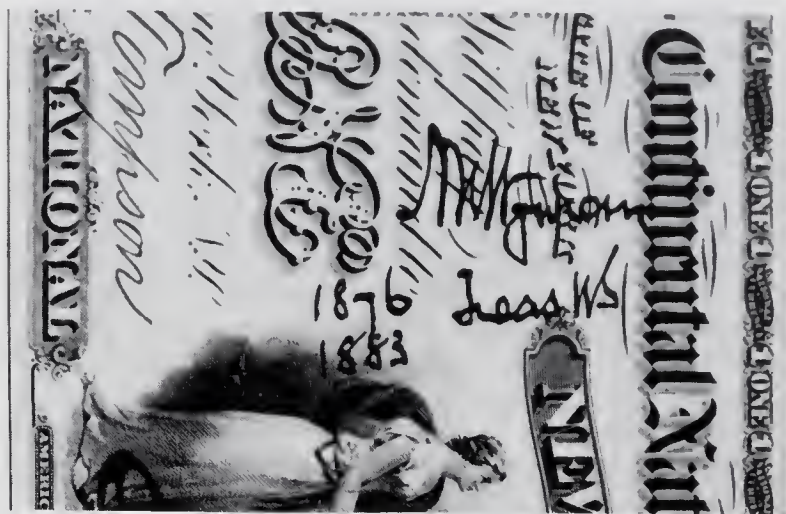
- 240 New York, New York. The Merchants National Bank of the City of New York. \$50 F-667. Third Charter Period. Date Back. Lyons-Roberts. Charter: 1370. Serial: A421129/2491. Very Fine-30 (CGA). Some light aging is evident as is light wrinkling along the top edge. Still an attractive note for the grade and a nice type note to represent a higher denomination National. These are always in high demand.

From William K. Raymond.

Continental National Bank of New York

Series of 1875 \$1

With Courtesy Autograph of Wyman



- 241 New York, New York. The Continental National Bank of New York. \$1 F-384. First Charter Period. Series of 1875. Allison-Wyman. Charter: 1389. Serial: A787516/13312. Choice Uncirculated-64 (CGA). Nearly flawless in every respect, though the paper shows slight aging and the margins are a trifle uneven. Perhaps worthy of an even higher grade. The bright red seal, serial numbers, and charter numbers stand out in marked contrast to the grayscale background. The bank signatures of the acting cashier and the president are clear and bold in bright blue ink. This note offers a great bonus, the **courtesy autograph** of A.U. Wyman, Treasurer of The United States, an asset which increases the desirability of this specimen. Wyman signed his name and title in black ink near the center of the face of the note, below his printed signature. He also wrote the two years in which his two respective terms began, 1876 and 1883.

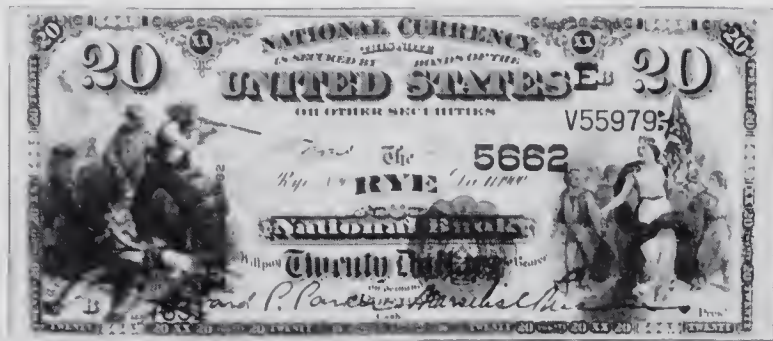
Chartered on July 5, 1865, this institution issued large-size notes only, having been liquidated May 25, 1901. As of 1910, \$23,756 remained outstanding from the total issue of over \$3,800,000.

From the Robert F. Schermerhorn Collection.

- 242 New York, New York. The American Exchange National Bank of New York. \$5 F-588. Third Charter Period. Red seal. Lyons-Treat. Charter: 1394. Serial: K175207/53409. Crisp Uncirculated-60 (CGA). Mostly even margins although that of the top face is somewhat thin. The paper and ink are fresh and bright. An attractive red seal from the first title of this bank. A fine type note to represent New York in any state collection of National Currency.

Chartered on July 6, 1865 as the American Exchange National Bank of New York, this institution had a huge total issue of over \$86,000,000, all in large-size notes. The title was changed on August 1, 1925 to the American Exchange Pacific National Bank of New York, a title which is a good candidate for a memory test question. Business continued until the final liquidation on November 8, 1926.

From William P. Donlon's sale of September 1972, Lot 168.



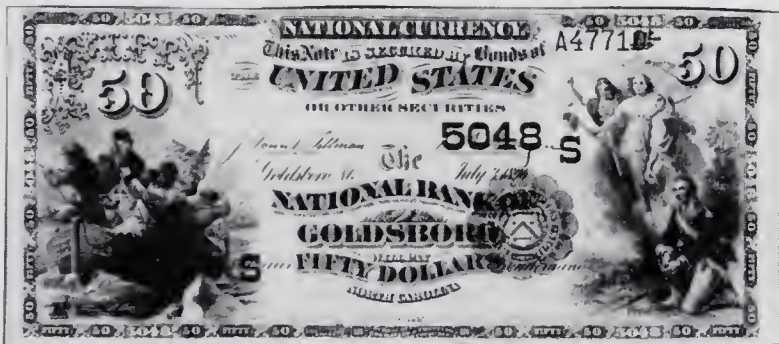
- 243 New York, Rye. The Rye National Bank. \$20 F-581. Second Charter Period. Value Back. Lyons-Roberts. Charter: 5662. Serial: V55979/7831. Extremely Fine-40 (CGA). Very attractive for the grade, and likely deserving a higher designation had it not been for a staple puncture in the lower center of the note. Bright and attractive, retaining a generous amount of crispness. A rarely available title of which the Second Charter Period notes are especially desirable. Only \$2,440 remained outstanding in large notes as of 1935, according to Treasury reports (estimates). Of these, *just seven examples have been reported*.

Rye, New York was a one-bank town having only the Rye National Bank chartered on December 31, 1900. The bank continuously issued currency throughout the National Bank era to the extent of just over \$1,000,000. From Westchester County, a popular and highly collected area.

From the Robert F. Schermerhorn Collection.

National Bank of Goldsboro \$50

North Carolina; Second Charter
Rare High Denomination

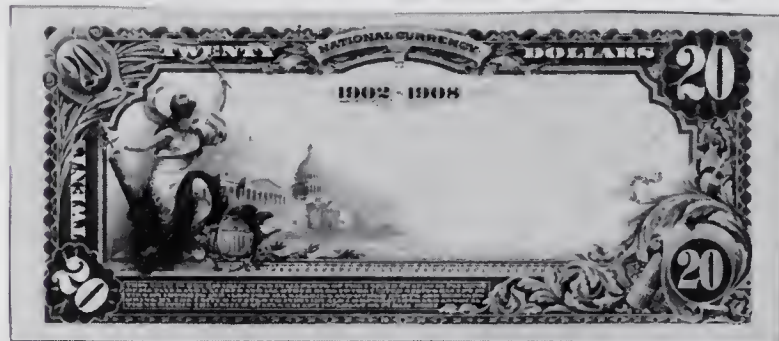
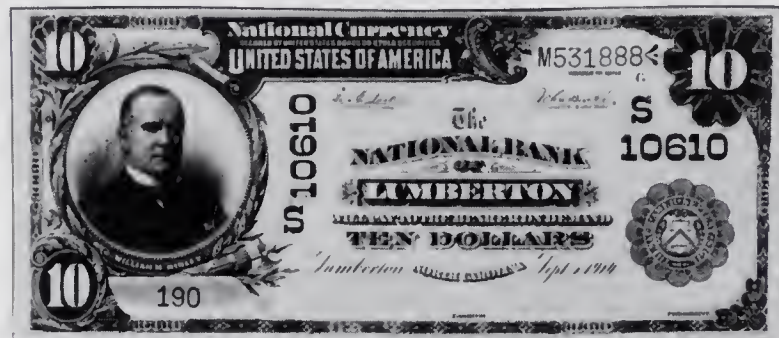


- 244 North Carolina, Goldsboro. The National Bank of Goldsboro. \$50 F-560. Second Charter Period. Date Back. Tillman-Morgan. Charter: 5048. Serial: A47710/238. Extremely Fine-40 (CGA). Close inspection reveals traces of creases. Some wrinkling of the paper is also evident due to the note having been wet, otherwise good color and margins, though the upper one is trimmed somewhat tight. Only traces of the lavender bank signatures remain visible. A minuscule pinhole is also noted toward the left end. This note represents a rarely encountered denomination from this town. In fact this was the only bank in Goldsboro to issue National Currency in \$50 or \$100 denominations. Of the nine large-size notes reported in the Kelly census, it is very doubtful if many, indeed, if any others are \$50 Date Backs. *Fewer than 10 examples of this Friedberg number are known*. An important offering for the advanced collector of North Carolina Nationals.

From the Robert F. Schermerhorn Collection.

Intriguing Double Denomination Error

\$10 Face, \$20 Back
Lumberton, North Carolina
Unique



- 245 North Carolina, Lumberton. National Bank of Lumberton. \$10/\$20 Double Denomination Error. F-623. Third Charter Period. Date Back. Parker-Burke. Charter: 10610. Serial: M531888/190. Crisp Uncirculated-60 (CGA). An amazing National Currency error. The face of the note is that of Friedberg-623, the back being that of a Date Back \$20, Friedberg-649. The back is printed in the correct configuration as opposed to the other double denomination Nationals in this collection which have the back sides inverted.

The condition is outstanding, with excellent paper quality and full margins on all sides. The signatures seem somewhat faded, though both remain legible in purple ink. It appears that some bank official discovered the error and marked the back side with a large "X". This was probably in pencil and erased long ago, though traces are visible upon close examination.

The Kelly reference indicates that *all* notes from this bank are reportedly redeemed, though this is belied by the fact that one is confirmed to exist. To think that the only outstanding note is this incredible error is truly a gift of Providence. Of primary importance, and of course, rarity. An error specialist's dream.

National Currency was printed in four-subject sheets in several different denomination configurations. The notes from this bank were printed in sheets of four \$5, four \$10, and three \$10 with one \$20. This error occurred when the face of a \$10-\$10-\$10-\$10 sheet plate was paired with the back plate of a \$10-\$10-\$10-\$20 sheet.

The First National Bank of Lumberton was organized on July 21, 1904, and remained active until August 4, 1925, when it closed its doors due to "incompetent management."

From Paramount's Auction '85, July 1985, Lot 1325.

- 246 Ohio, Bucyrus. The First National Bank of Bucyrus. \$10 F-613. Third Charter Period. Red seal. Lyons-Roberts. Charter: 443. Serial: D83182/436. Crisp Uncirculated-61 (CGA). The margins are large, save for the top on the face which is trimmed tightly and nearly touches the design border. Some aging of the paper is evident, but only a minor distraction. Close inspection reveals evidence of several tiny pinholes, though these seem to have been expertly repaired. Signed in brown ink by the cashier and the vice president of the bank.

An attractive red seal from this small Ohio town. The census reports 11 large-size notes known from \$4,490 outstanding.

Bucyrus, Ohio, saw the charter of two National Banks, the present one chartered in 1864. The Second National Bank of Bucyrus was chartered 20 years later, in 1884. Both institutions issued currency throughout the National Bank era. Third Charter Period red seals were only issued from 1902 to 1908, and by a small percentage of those banks chartered prior to 1902. These are considered to be one of the more striking types and are highly prized by collectors.

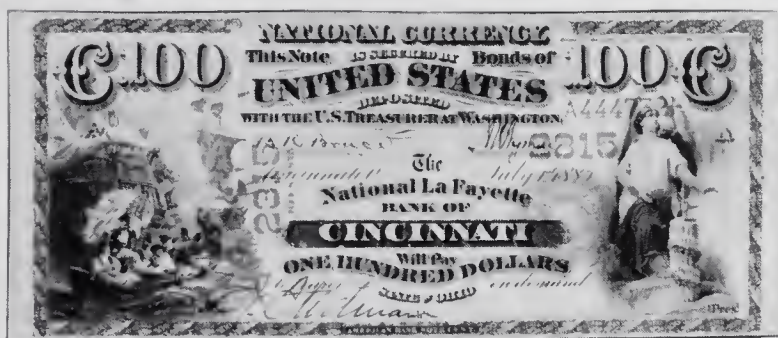
From Paramount's 1972 ANA Sale, August 1972, Lot 1134.

- 247 Ohio, Cincinnati. The First National Bank of Cincinnati. \$5 F-590. Third Charter Period. Date Back. Lyons-Roberts. Charter: 24. Serial: N626464A/176307. Choice Uncirculated-63 (CGA). Bright colors and excellent paper quality. A lovely Date Back note overall, displaying decent margins and bold midnight blue bank signatures. A popular early charter number as well.

From the Robert F. Schermerhorn Collection.

Rare First Charter Period \$100

National Lafayette Bank of Cincinnati



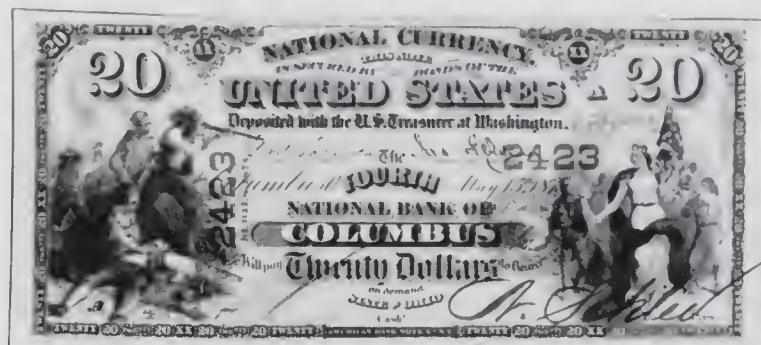
- 248 Ohio, Cincinnati. The National Lafayette Bank of Cincinnati. \$100 F-461. First Charter Period. Series of 1875. Bruce-Wyman. Charter: 2315. Serial: A444732/3029. Fine-15 (CGA). A scattering of tiny pinholes are visible under a lamp. This note comes from the second title period of the bank, as do all known notes. The Kelly census reports just six examples. The first title yields not a single specimen. Regardless of the bank, \$100 Nationals from the First Charter Period are quite scarce. Fewer than five notes have been recorded of this Friedberg variety and fewer than 100 First Charter Period \$100 notes are believed to exist nationwide. Add into the equation the decent overall quality of the note and the rarity of the title and we can call this an especially important find. Certainly this will be one of the highlights of the next collection in which it appears.

The National Bank of Commerce of Cincinnati was chartered on December 21, 1875 and commenced issuing National Currency of the First Charter Period. On April 29, 1879, the second title was adopted. Final liquidation came on February 14, 1905.

From the Robert F. Schermerhorn Collection.

Crisp Series of 1875 Ohio \$20

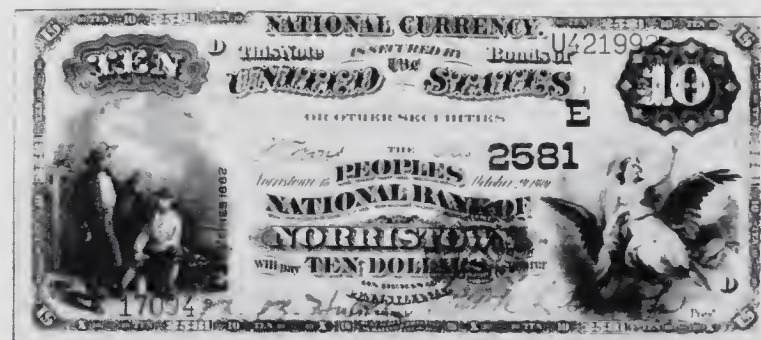
Fourth National Bank of Columbus



- 249 Ohio, Columbus. The Fourth National Bank of Columbus. \$20 F-434. First Charter Period. Series of 1875. Scofield-Gilfillan. Charter: 2423. Serial: K658511/4913. Crisp Uncirculated-60 (CGA). Some wrinkling is noted in the top and bottom margins, as is a small corner fold. Minor distractions on an otherwise attractive note. Both bank signatures are handwritten in brown ink. That of the cashier is most curious as signatures go, appearing more like the results of a polygraph test than a name. A scarce note from this capital city. Only 10 specimens appear in the census, not surprisingly as just \$2,670 remained outstanding as of 1910, per estimates.

Having issued only \$256,000, this bank had one of the smallest total issues from any institution in this city. In fact, only one bank of the 16 banks chartered in Columbus had a lower issue. The original charter was on April 23, 1879, and all currency was of the First Charter Period, Series of 1875. Doors were closed for good upon liquidation on June 16, 1897.

From the Robert F. Schermerhorn Collection.

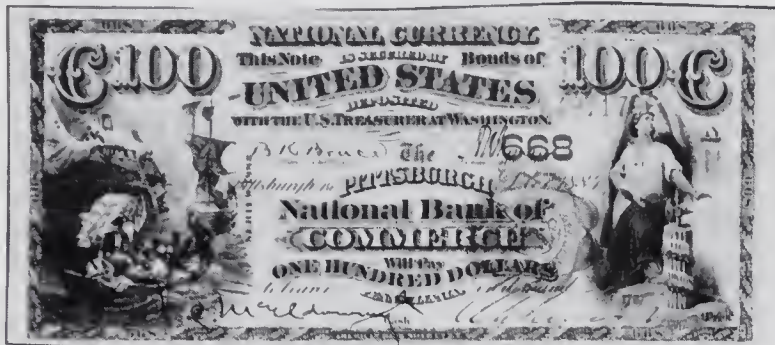


- 250 Pennsylvania, Norristown. The Peoples National Bank of Norristown. \$10 F-577. Second Charter Period. Value Back. Lyons-Roberts. Charter: 2581. Serial: U421992/17094. About Uncirculated-58 (CGA). The top margin is trimmed into the design, the others are full. Respectable paper and ink quality. The bank cashier signed in purple ink, the president in an unidentified color of ink which has faded to an unusual olive green. Another scarce note. Only 10 large-size notes appear in the Kelly census from a reported \$7,955 remaining outstanding as of 1935.

Norristown, Pennsylvania is situated in the southeastern corner of the state in Montgomery County. Pennsylvania is known for its huge number of issuing banks, and to attempt to collect one note from each of the 1,196 issuing banks would be quite a task indeed. The state is often collected by geographical area, with some being more popular than others; Montgomery County is something of a focal point of collector activity.

From the Robert F. Schermerhorn Collection.

High-Grade \$100 Pennsylvania Brown Back Pittsburgh National Bank of Commerce



- 251 Pennsylvania, Pittsburgh. The Pittsburgh National Bank of Commerce. \$100 F-520. Second Charter Period. Brown Back. Bruce-Wyman. Charter: 668. Serial: A487179/1931. About Uncirculated-50 (CGA). Excellent quality for this large denomination National, an item rarely encountered. The note retains nice body, and even traces of the deep embossing remain visible. Only a few signs of light use are evident. The margins are full, and the colors are bold. Handwritten signatures in standard brown ink. The \$100 note was the highest denomination issued in the Brown Back series. *Only 14 notes are recorded in the Kelly census on this bank, actually a nearly insignificant figure when considering a high-denomination note.* A very attractive example, certain to arouse much interest from serious collectors.

From the Robert F. Schermerhorn Collection.

Second Charter Pennsylvania \$50 The First National Bank of Washington



- 252 Pennsylvania, Washington. The First National Bank of Washington. \$50 F-508. Second Charter Period. Brown Back. Bruce-Wyman. Charter: 586. Serial: B385761/2520. About Uncirculated-58 (CGA). Only traces of the lightest folds are apparent under close examination. In this cataloguer's opinion, this note has seen no circulation, only minor mishandling and even that is a harsh description. A beautiful note boasting a very fresh and bright overall appearance, as well as full body. The margins are as close to perfect as can be expected. Brown Backs of this denomination are scarce, especially so in this grade, certainly far above average. The Kelly census reports 18 notes known on this bank, though it is probable that only a tiny percentage of this population is \$50 Brown Backs. Larger denomination Nationals are always in great demand.

The First National Bank of Washington was the first of four National Banks chartered in Washington, Pennsylvania. The first charter was in November 1864 and the bank continued operations until liquidation in 1927.

From the Robert F. Schermerhorn Collection.

TEXAS NATIONAL BANK NOTES FIRST CHARTER PERIOD

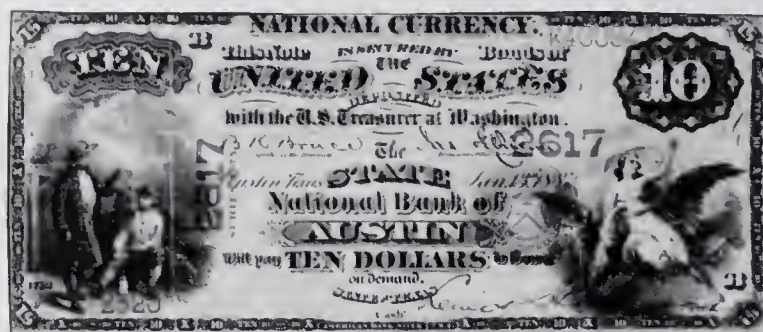
Over a period of years in the 19th and early 20th century, 917 banks in the Lone Star State were chartered. Of this generous population, only 23 issued currency during the First Charter Period. Thus, these are the incunabula of the Texas National Bank note series today. Examples are all scarce, some are rare, others are extremely rare, and some have achieved the ultimate degree of elusivity: none are known at all.

The Harry Bass Collection includes First Charter notes from 12 of these banks, highlighted by a memorable \$100 note from the National Bank of Jefferson, regarded as the only First Charter \$100 known from the entire state of Texas. As an aside, no \$50 notes are known to exist at all. Thus, apart from this \$100 note, the next highest First Charter denomination known from Texas is the \$20.

Also of interest is a \$5 First Charter note from the Concho National Bank of San Angelo, the last bank in the entire country to issue National Bank Notes of the First Charter period.

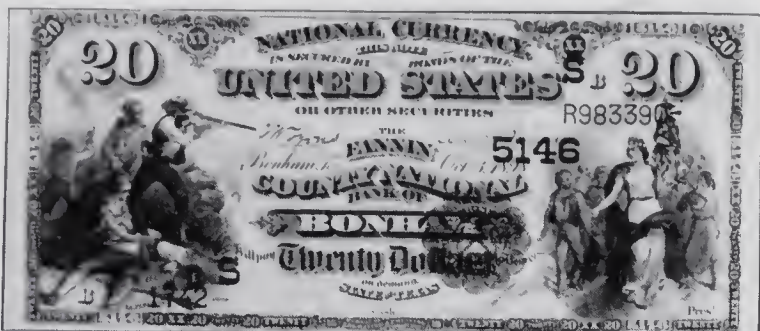
As the pedigree data indicate, these notes are from the famous collection of William A. Philpott, Jr., who early in the present century was named as secretary of the Texas Bankers Association, a post he held for 50 years. Along the way, he asked bankers all over the state, as well as professional numismatists (such as his close friend, B. Max Mehl), to keep a weather eye out for interesting notes. Thus, with much effort the notes listed here were acquired.

State National Bank of Austin \$10 First Charter, Series 1875



- 253 Texas, Austin. The State National Bank of Austin. \$10 F-420. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2617. Serial: K400847/2320. Very Good/Fine-10 (CGA). Sharpness of a Fine note, though a few minor problems account for the lower grade. Two small holes appear toward the right end from heavy use, as does some light paper disturbance just to the right of the Treasury Seal. Otherwise the note seems to retain nice body for the grade, taking into consideration that it was pressed at one time. The census reports *just 10 notes known from this bank*, the First Charter Period notes, consisting of \$10s and \$20s only, and being especially desirable.

From the William A. Philpott, Jr. Collection.



- 254 Texas, Bonham. The Fannin County National Bank of Bonham. \$20 F-555. Second Charter Period. Date Back. Lyons-Roberts. Charter: 5146. Serial: R983390/1742. Crisp Uncirculated-62 (CGA). A beautiful Second Charter Period National. The paper quality is excellent, and the colors are fresh and bold. Crookedly cut from the original sheet resulting in both top and bottom margins being into the design at points, a minor and common defect of large-size notes. The signatures are somewhat faded but remain visible. A rare Fannin County note as are all from the town of Bonham. The Kelly census indicates the existence of *only three examples*.

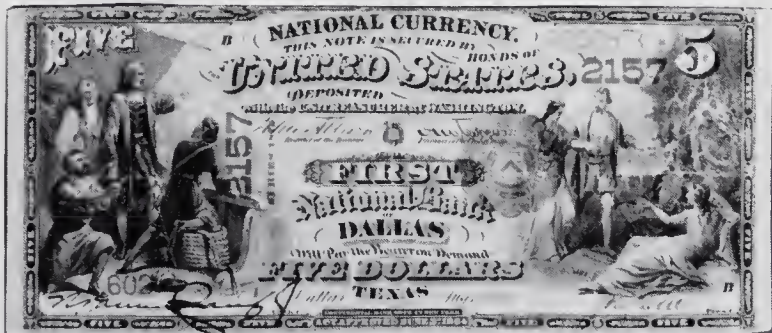
Of the three National Banks chartered in Bonham, Texas, the Fannin County National Bank of Bonham was the third in 1898. The First National Bank of Bonham appeared in 1883, and the Bonham National Bank on March 27, 1891. Interestingly, the Bonham National Bank issued only in denominations of \$50 and \$100. Not a single note is known to exist from that bank. No small-size Nationals were ever issued in this town.

Bonham, Texas is situated on Powder Creek, in Fannin County. First settlement occurred in 1837, when Bailey English established a fort there. The name Bonham was not adopted until it became the county seat in 1843.

From the Robert F. Schermerhorn Collection.

First National Bank of Dallas \$5

First Charter, Series 1875



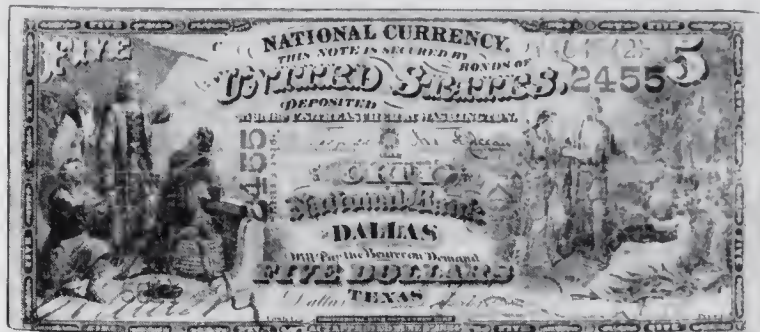
- 255 Texas, Dallas. The First National Bank of Dallas. \$5 F-401. First Charter Period. Series of 1875. Allison-New. Charter: 2157. Serial: B33887/602. Very Good/Fine-10. Ink Erosion (CGA). A pleasing note, but signs of heavy circulation are obvious. Slight roughness is noted at the top edge, just interfering with the design border. The ink has long since flaked away in areas of heavy creasing, and an ink erosion hole is visible at the signature of the cashier. Regardless of the noted condition, the note remains quite rare and very desirable as such. The Kelly reference reports only a single note known from this bank. Not surprising as only \$430 are believed to remain outstanding. To the best of our knowledge, this note has never before appeared in a public offering.

The First National Bank of Dallas was a rather short-lived institution. The original charter was on July 16, 1874, and the bank went into receivership less than four years later on June 8, 1878. Only First Charter Period notes were issued, and the total amount released reached only \$43,300, much less than many banks have outstanding. Of the 917 National Banks chartered in Texas, this institution was the ninth to appear.

From the William A. Philpott, Jr. Collection.

City National Bank of Dallas \$5

First Charter, Series 1875



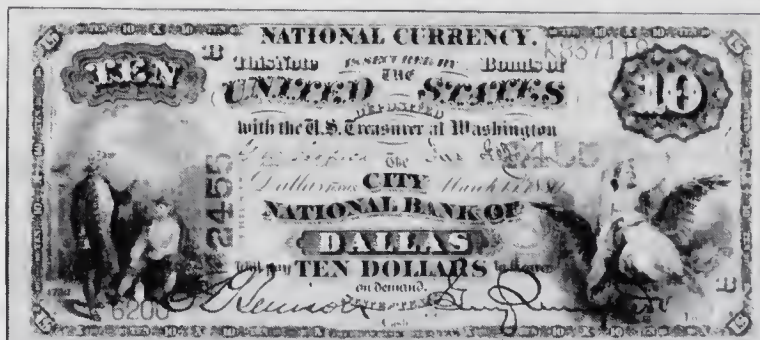
- 256 Texas, Dallas. The City National Bank of Dallas. \$5 F-404. First Charter Period. Series of 1875. Scofield-Gilfillan. Charter: 2455. Serial: Y464842/5624. Very Good-8 (CGA). Heavily circulated but not showing any unusual damage for the grade. The paper is beginning to weaken at the most heavily creased areas, resulting in tiny pinhole-sized breaks, only visible upon close inspection. Some light staining is noted for the sake of accuracy. In general, this title is not thought of as rare, but when found on a note of the First Charter Period it is very much a rarity.

The City National Bank of Dallas was the 13th National Bank chartered in Texas.

From the William A. Philpott, Jr. Collection.

City National Bank of Dallas \$10

First Charter, Series 1875

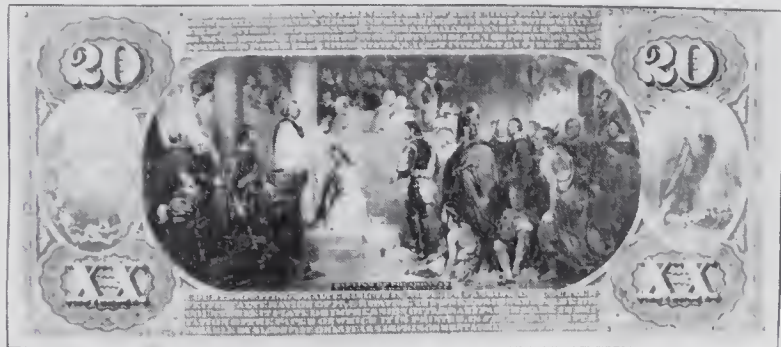
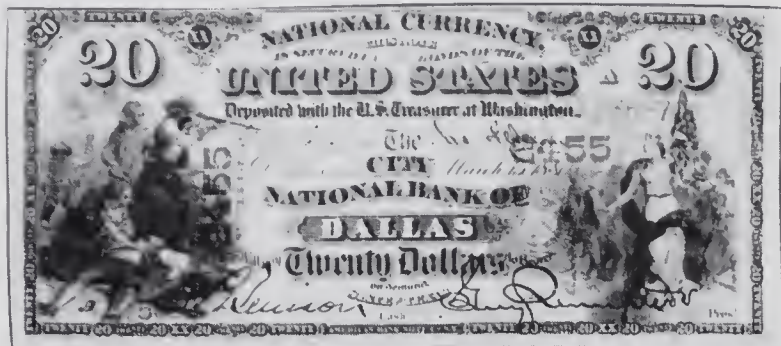


- 257 Texas, Dallas. The City National Bank of Dallas. \$10 F-419. First Charter Period. Series of 1875. Scofield-Gilfillan. Charter: 2455. Serial: K837118/6200. Fine-12 (CGA). The margins are reasonably full all around and the paper quality is respectable. Two light nicks are noted in the bottom margin, otherwise this note is pleasing for the grade. A second rare First Charter Period note from this bank.

From the William A. Philpott, Jr. Collection.

City National Bank of Dallas \$20

First Charter, Series 1875



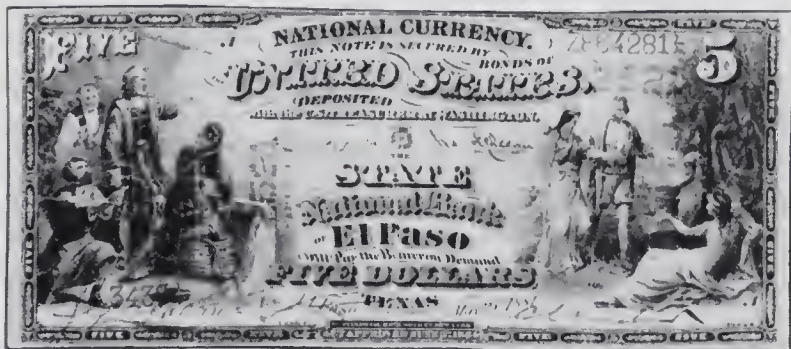
- 258 Texas, Dallas. The City National Bank of Dallas. \$20 F-434. First Charter Period. Series of 1875. Scofield-Gilfillan. Charter: 2455. Serial: K835570/5052. Fine-15 (CGA). The top margin is trimmed rather tightly and is just into the design border, otherwise the margins are full. Some light soiling is evident, commensurate with the grade assigned. Of decent quality without any noteworthy (pun intended) problems. As rarely as these First Charter Period notes appear from Texas banks, it is especially significant that three of the same bank are here offered. The last chance to acquire this title on a First Charter note, perhaps for some time to come.

J.L. Irish (1916-1983) was the only National Currency collector to ever amass one note on every territory from which Nationals were issued. Texas Nationals were his greatest collecting passion. Despite amassing over 2,000 different Texas Nationals, he was only able to acquire six examples from the First Charter Period. The Bass Collection is remarkable and unprecedented in that it contains 15 notes of the First Charter Period. This achievement is unlikely to ever occur again.

From the William A. Philpott, Jr. Collection.

State National Bank of El Paso \$5

First Charter, Series 1875



- 259 Texas, El Paso. The State National Bank of El Paso. \$5 F-404. First Charter Period. Series of 1875. Scofield-Gilfillan. Charter: 2521. Serial: Z864281/3438. Very Good/Fine-10 (CGA). Two tiny pinhole-size breaks in the paper from heavy circulation are the only problems worthy of note. The cashier signed in blue ink, the president in brown. The face margins are tight, but do not interfere with the design at any point. Only 12 large-size notes are reported in the census, and it is doubtful if more than a couple are of the First Charter Period.

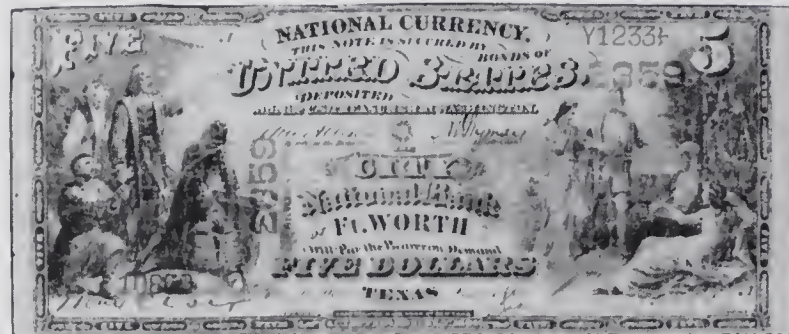
The State National Bank of El Paso, chartered in 1881, was the first of 11 National Banks to be opened in this town. Currency was issued from this

office throughout the note-issuing period and amounted to over \$1,300,000 in total. In 1935, only \$3,220 remained outstanding in large-size notes. This institution was the 16th National Bank chartered in Texas.

From the William A. Philpott, Jr. Collection.

City National Bank of Fort Worth \$5

First Charter, Series 1875



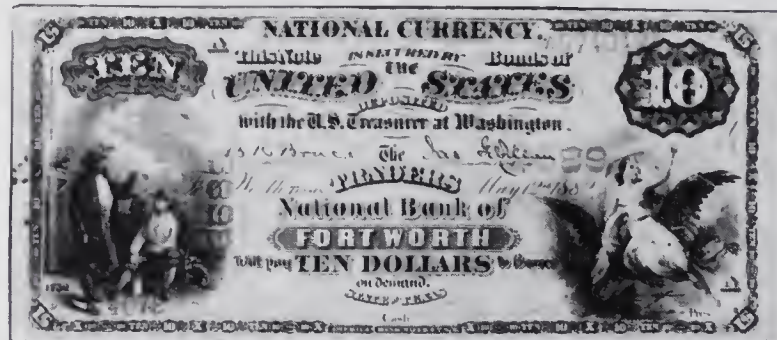
- 260 Texas, Fort Worth. The City National Bank of Fort Worth. \$5 F-402. First Charter Period. Series of 1875. Allison-Wyman. Charter: 2359. Serial: Y1233/10870. Good-6 (CGA). Very limp from having been heavily circulated. One tiny edge split is noted in the right face margin, extending just to the design border. Other areas of slight roughness are visible on all sides as is an old ink stain on the back. A decent note with no serious problems, but with a rarity significant enough to maintain a high level of desirability. The Kelly census reports just a single note known from the \$1,225 that remain outstanding as of 1916. Consultation with other experts on the subject has confirmed that this is actually *one of two known*. Clearly a rarity of the first order and worthy of careful attention from serious collectors.

The City National Bank of Fort Worth was the 12th National Bank chartered in Texas.

From the William A. Philpott, Jr. Collection.

Traders National Bank of Fort Worth \$10

First Charter, Series 1875



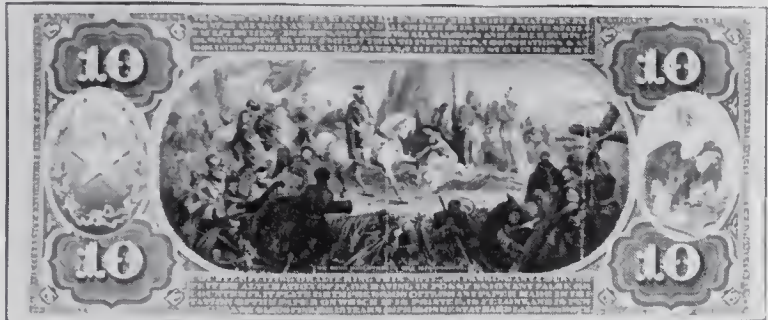
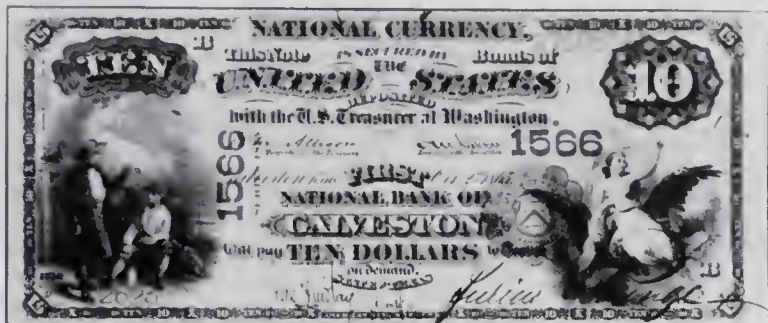
- 261 Texas, Fort Worth. The Traders National Bank of Fort Worth. \$10 F-420. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2689. Serial: A974048/4072. Very Good-8 (CGA). Of nice quality for the grade, though the back is faded to aquamarine. Some dark encrustation is visible at the left end, though not overly distracting. Another very rare Texas National with *only three reported in the census*.

This institution was the 19th National Bank charter in Texas.

From the William A. Philpott, Jr. Collection.

First National Bank of Galveston \$10

Chartered in Texas
First Charter, Series 1875



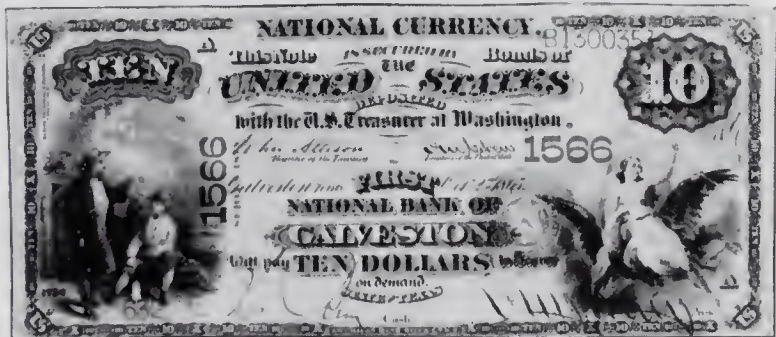
- 262 Texas, Galveston. The First National Bank of Galveston. \$10 F-416. First Charter Period. Series of 1875. Allison-New. Charter: 1566. Serial: D750665/2623. Very Fine-30 (CGA). Of very nice quality for a Texas First Charter Period note. As clearly indicated by the other examples in this offering, these are usually seen in much lower grades. A VF note is quite respectable and certain to be a focal point of bidder attention. The margins are complete all around and nearly as even as can be expected. The colors remains bold and the note retains good body. A very attractive specimen.

The First National Bank of Galveston was in fact the first National Bank chartered in the state of Texas. The original charter was in 1865, and the bank continued to issue currency through the end of the National Bank era.

From the William A. Philpott, Jr. Collection.

First National Bank of Galveston \$10

A Rare Second Example

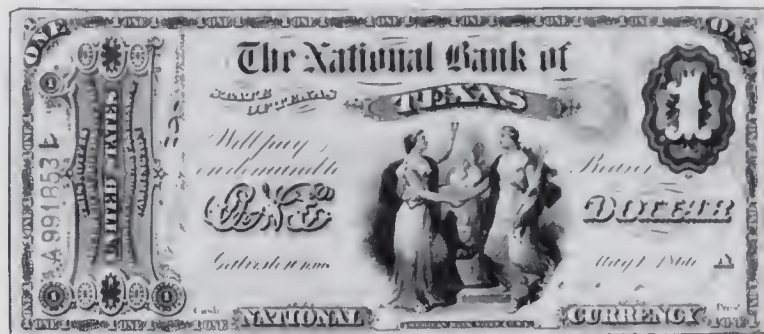


- 263 Texas, Galveston. The First National Bank of Galveston. \$10 F-416. First Charter Period. Series of 1875. Allison-New. Charter: 1566. Serial: B130035/632. Fine-12 (CGA). Worn but still quite pleasing for the grade. There are no problems worthy of note, though the bottom margin is trimmed rather tight and is just into the design border. In spite of the large amount of currency issued from this institution, only 18 large-size notes appear in the Kelly census.

From the William A. Philpott, Jr. Collection.

National Bank of Texas (Galveston) \$1

Second Chartered in Texas
First Charter, Original Series



- 264 Texas, Galveston. The National Bank of Texas. \$1 F-380. First Charter Period. Original Series. Colby-Spinner. Charter: 1642. Serial: A991853/Unknown. Very Good. The bank serial number on this note, appearing as #1, has been altered. The paper around the number is clearly disturbed, probably from some extensive mechanical erasing. The upper portion of the Treasury Seal is also affected. This has been proven by way of comparison of this note to the serial number combination found on Lot 1240 in Lyn Knight's sale of the J.L. Irish Collection, August 1997. The serial numbers on that note are A986532/296. Clearly the present specimen with a higher Treasury serial could not have a lower bank number. Some light soiling is evident in the paper, though uniform and not overly distracting. Two small pinholes are noted in the body of the note. The margins are complete all around. A mere \$2,203 were reported outstanding in 1910, and of these *only five notes are currently in the census*. Another First Charter Period rarity from Texas.

From the William A. Philpott, Jr. Collection.

- 265 Texas, Galveston. The United States National Bank of Galveston. \$10 F-635. Third Charter Period. Plain Back. Speelman-White. Charter: 12475. Serial: 25048. Choice Uncirculated-63 (CGA). Crisp and bright with bold colors and deeply embossed blue charter numbers. A most attractive note, just a hair from the Gem category.

From the Robert F. Schermerhorn Collection.

First National Bank of Georgetown \$100

Very Rare Second Charter Period



- 266 Texas, Georgetown. The First National Bank of Georgetown. \$100 F-566. Second Charter Period. Date Back. Rosecrans-Huston. Charter: 4294. Serial: A66757/176. Fine-12 (CGA). Worthy of a higher designation, save for some light roughness in the top margin. A number of small splits just extend into the design, otherwise with decent body and attractive for the grade. Well circulated, but of high rarity as a title as well as a denomination. A mere four large-size notes are reported extant in the census for the bank, and just five examples of this Friedberg variety are known. It may be some time before another opportunity arises.

It is reported that \$3,550 remained outstanding in large-size notes. While seemingly an unremarkable total, one must consider that this bank issued only \$50 and \$100 denominations in large size.

From the Robert F. Schermerhorn Collection.

- 267 Texas, Goliad. The First National Bank of Goliad. \$10 F-619. Third Charter Period. Date Back. Vernon-McClung. Charter: 4565. Serial: M526314B/3228. Very Fine-35. Pressed (CGA). Traces of creasing remain visible, though the note has been pressed at one time. A nice overall look with nice margins all around. No bank signatures are visible, both are either completely faded, or the note was never signed. A very scarcely encountered title, the Kelly census reporting just six examples known from this bank in large size.

The First National Bank of Goliad was the first of two National Banks chartered in this southern Texas town. The second institution, the Commercial National Bank of Goliad was chartered in January 1905, and though more notes remained outstanding from the latter, it is excessively rare today; only a single note appears in the census.

Goliad is a famous town in Texas history, having been built around an old Spanish mission erected there in 1749. The mission was besieged by Mexicans during the revolt of Texas in 1836. Santa Anna convinced the Texans holding the mission to surrender, after which they were brutally executed. During the time of the famous conflict at the Alamo, the massacre at Goliad was clearly remembered, and Texans refused surrender in rightful fear of the same fate.

From William K. Raymond.

- 268 Texas, Houston. Houston National Bank. \$100 F-700. Third Charter Period. Plain Back. Vernon-Treat. Charter: 9353. Serial: 4977. Extremely Fine-45 (CGA). Fresh and attractive for the grade. A single light area of staining is well hidden in the upper right corner of the face. A minor distraction at worst. Only ghosts of a couple of light folds keep this note from a higher grade. Sure to please its next owner. From the second title period of this bank, during which Third Charter Period, Plain Back notes were the only large-size notes issued. Only five large-size notes appear in the census from this second title period.

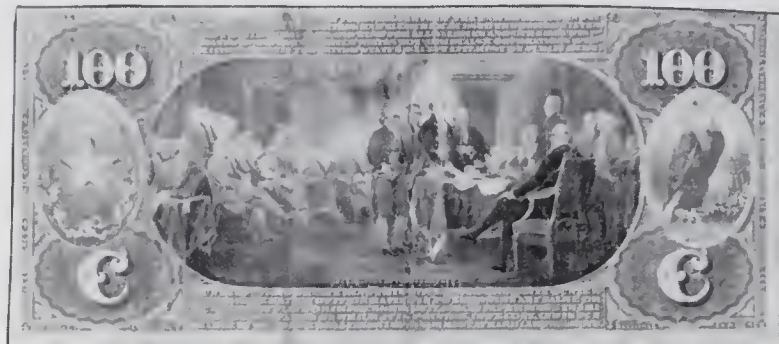
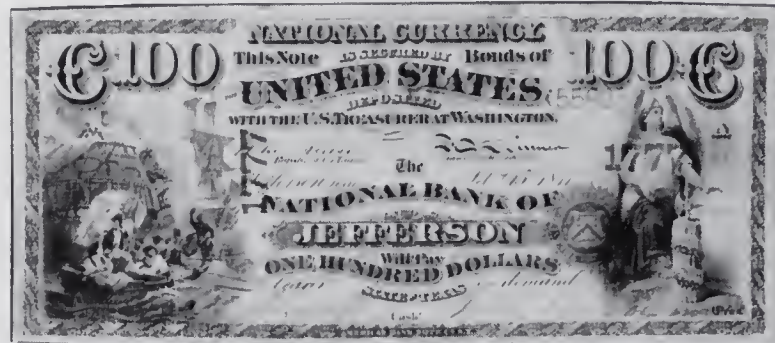
Interestingly, this second title had been previously used for another bank, charter #4028. The original Houston National Bank, chartered on May 7, 1889, issued Brown Back \$10 and \$20 notes only and was liquidated on March 28, 1909. Only a single note appears in the census from this short-lived institution. In the same month this bank was liquidated, charter #9353 was granted to the bank represented in this lot, originally named the Houston National Exchange Bank. The recycled title was adopted in September 1923.

From the Robert F. Schermerhorn Collection.

Highly Important Original Series \$100

The Only One Known From Texas

National Bank of Jefferson



- 269 Texas, Jefferson. The National Bank of Jefferson. \$100 F-455. First Charter Period. Original Series. Allison-Spinner. Charter: 1777. Serial: 558957/1105. Fine-12 (CGA). The paper retains decent body though it shows aging and some very lightly soiled areas. The margins are all full, and the centering nearly perfect. While somewhat faded, both handwritten bank signatures are still legible. Three small edge splits are noted for the sake of accuracy. Only one of these extends into the design. One of the truly outstanding notes in this fine collection of Nationals, the \$100 First Charter Notes are scarce and highly sought after by specialists. This example from a Texas bank is of great importance, as only 10 banks in the state issued Original Series notes. Of these, only three issued the \$100 denomination. This piece arguably has more than its share of selling points, and in addition to those already mentioned, the Kelly census reports just a single note known from the National Bank of Jefferson. Furthermore, **this note is the only \$100 First Charter Period National known to exist from the state of Texas, and it has long been recognized as perhaps the most important National Bank note from this state.** As an aside, not a single \$50 First Charter Period note is known from Texas. An important rarity deserving placement in a truly fine collection, a sensational note, a sensational opportunity.

Featured on the back of the First Charter Period \$100 is a reproduction of John Trumbull's famous painting, *The Signing of the Declaration of Independence*. The excellent engraving was executed by Frederick Girsch of the American Bank Note Company.

From the William A. Philpott, Jr. Collection.

Concho National Bank of San Angelo \$5

First Charter, Series 1875



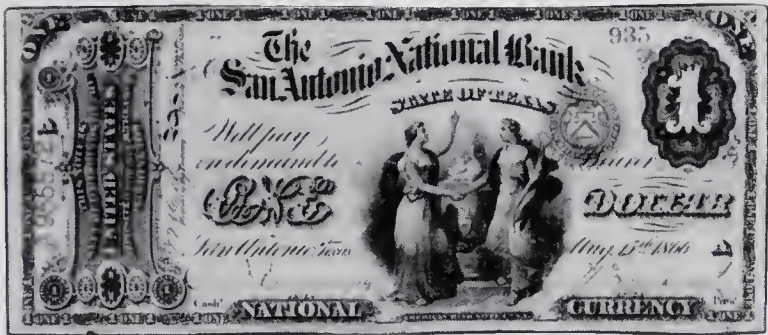
- 270 Texas, San Angelo. The Concho National Bank of San Angelo. \$5 F-405. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2767. Serial: Y300190/4274. Fine-15 (CGA). The margins are mostly complete, though the bottom is erratically trimmed and just into the design on the face. Of nice quality for the grade, the paper retaining decent body. Some light wallet soiling is noted on the back, though this is minor. Legible, hand-signed bank signatures. Only three notes appear in the census from this bank during its first title period.

As noted above, this institution adopted a second title. The name was changed to the First National Bank of San Angelo on October 13, 1902, 20 years after its original charter in 1882. Under the second title, the bank issued notes through the end of the National Bank era. San Angelo was the only town in Tom Green County to have National Banks issuing currency. This particular institution was the last to issue National Currency of the First Charter Period.

From the William A. Philpott, Jr. Collection.

San Antonio National Bank \$1

First Charter, Original Series



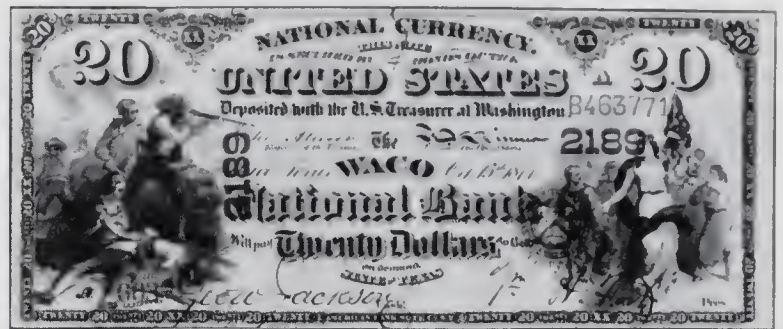
- 271 Texas, San Antonio. The San Antonio National Bank. \$1 F-380. Original Series. Colby-Spinner. Charter: 1657. Serial: A955572/935. Very Good/Fine-10 (CGA). Close inspection reveals many tiny pinholes in the body of the note. Unfortunately, but not significant enough to lessen the assigned grade. The note is otherwise intact with very little of the edge roughness that is usually found on pieces of this grade.

The San Antonio National Bank was originally chartered in 1866 and became only the fourth National Bank established in Texas. As noted before, over 900 more charters would be granted in this state before the end of the National Bank era.

From the William A. Philpott, Jr. Collection.

Waco National Bank \$20

First Charter, Original Series



- 272 Texas, Waco. The Waco National Bank. \$20 F-429. First Charter Period. Original Series. Allison-Spinner. Charter: 2189. Serial: B463771/663. Very Fine-30 (CGA). Respectable quality for a First Charter Period note. The margins are almost all even and complete, the only discrepancy being the back top margin which is tightly trimmed, just to the design border. Significant body remains and though aged slightly, the color remains nice for the grade. Two puncture marks from a staple are noted for accuracy. Only First Charter Period notes were issued by this bank under its first title as found on this note. *The census reports only a single note from this period. A very rare title worthy of careful attention. Opportunities such as this are few and far between.*

This institution adopted its second title in February 1889, having been in business 15 years. The First National Bank of Waco, as it was then called, issued National Currency throughout the note-issuing period. The total face value amounted to over \$10,000,000, but fewer than 80 notes of all types are known to exist today. Regarding the note here offered, fewer than 10 notes of this Friedberg variety are known to exist.

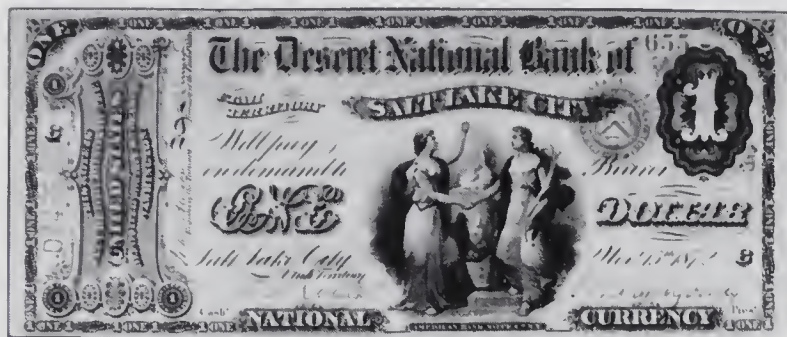
This concludes our offering of Texas notes.

The Deseret National Bank \$1

Salt Lake City, Utah

Signed by Brigham Young

First Charter, Original Series



- 273 Utah Territory, Salt Lake City. The Deseret National Bank of Salt Lake City. \$1 F-382. First Charter Period. Original Series. Allison-Spinner. Charter: 2059. Serial: D346526/655. Extremely Fine-40 (CGA). A pleasing note with decent margins and nice overall color. Some light adhesive residue is noted on the back, which has slightly stained the paper. A rare and highly desirable note. Not only is this an Original Series note in well above-average condition, it is also a Utah Territorial issue. Additionally, the note bears the handwritten signature of religious leader **Brigham Young** as president of the bank. Whether he signed personally, or an amanuensis did is not known. While the Kelly census indicates 31 territorials known from this bank, large-size nationals from Utah in general are relatively scarce. It is interesting to note that only 34 banks in Utah issued National Currency. In fact, there are probably single banks in major eastern cities with more large-size notes known than the total population of large-size notes from the entire state of Utah. Thus there are likely more state collectors than notes available. Territorial issues of western states are always prized by collectors, and it follows that quality examples from Utah banks are especially so. Any collector with a serious interest in this note would be well advised to bid generously.

Brigham Young was born in Whitingham, Vermont, in 1801. He relocated to Mendon, New York, in 1829 where he made the acquaintance of Joseph Smith, the leader of the Mormon Church, who published *The Book of Mormon* in 1830. Two years later, in 1832, Brigham Young was baptized into the Mormon faith, and embarked on what would become a great career in religion. In the 1830s, the Mormons were centered in Kirtland, Ohio, but then moved west. The next major settlement of Mormons occurred in Nauvoo, Illinois, where Young acted as a director, clearly having already attracted significant respect from the community. He later led the mass migration of Mormons to the area of the Great Salt Lake valley, where he directed the settlement there, and during the 1840s, succeeded Joseph Smith as leader of the Mormon Church. He became the first Governor of Utah in 1849, and held the position until 1857 when his personal conflicts with the United States government resulted in his removal from the position. He is probably best remembered, at least in non-Mormon circles, for his open practice of polygamy of which he was a great proponent.

From the Robert F. Schermerhorn Collection.

Deseret National Bank of Salt Lake City

Utah Territorial \$10



- 274 Utah Territory, Salt Lake City. The Deseret National Bank of Salt Lake City. \$10 F-487. Second Charter Period. Brown Back. Tillman-Morgan. Charter: 2059. Serial: K755229E/2419. Very Good-8 (CGA). Heavy wear commensurate with the assigned grade. The margins are full, and there are no noteworthy problems. The bank signatures are handwritten in brown ink. The cashier is a Mr. Young, possibly a relative of Brigham Young who had formerly served as president of this bank. Satisfying for the grade in all aspects. A second rare territorial issue from the Deseret National Bank, this time somewhat more affordable.

From the Robert F. Schermerhorn Collection.

Vermont First Charter \$5

National Bank of Rutland



- 275 Vermont, Rutland. The National Bank of Rutland. \$5 F-397. First Charter Period. Original Series. Colby-Spinner. Charter: 1450. Serial: N646373/12873. Very Good/Fine-10 (CGA). Evenly worn and attractive for the grade, though a couple of short edge splits are noted. A scarce note regardless of the condition. Only seven notes are reported extant in the Kelly census.

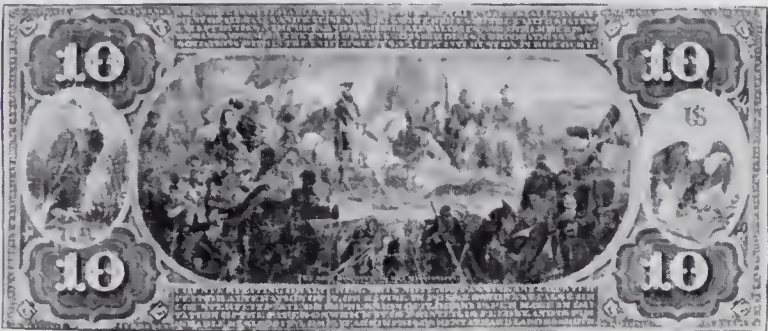
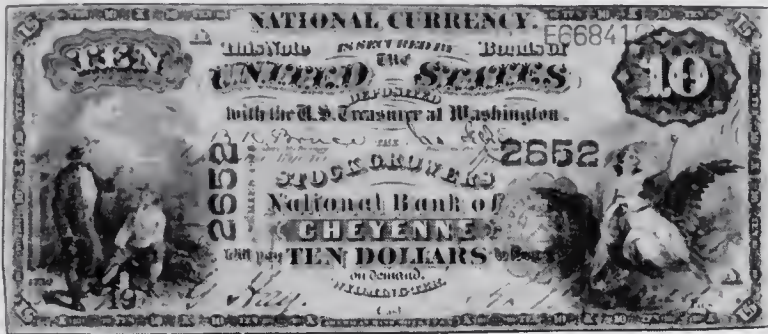
From the Robert F. Schermerhorn Collection.

Prohibitively Rare \$10 Territorial

Cheyenne, Wyoming Territory

Stock Growers National Bank of Cheyenne

First Charter, Series 1875



- 276 Wyoming Territory, Cheyenne. The Stock Growers National Bank of Cheyenne. \$10 F-420. First Charter Period. Series of 1875. Bruce-Gilfillan. Charter: 2652. Serial: E668412/19. Good-6 (CGA). At first glance this has the appearance of a VG note, though a single tear into the edge extends one half of an inch into the note. This is the only significant problem. An exceedingly rare item. The Kelly census reports *just three examples known* from the territorial period. Of low grade, but one must consider *when* another opportunity will arise to acquire this territorial title? State issues included, only \$4,420 remained outstanding in 1935. A mere 13 Wyoming Territorial notes are believed to exist.

This bank was chartered in 1882, barely becoming eligible to issue First Charter notes.

From the Robert F. Schermerhorn Collection.

Desirable Fractional Currency Shield

Gray Background



- 277 Fractional Currency Shield. F-1382. Circa 1866-1867. Gray background. Choice VF. Some areas of foxing are noted in

wide horizontal bands through the center of the shield. This piece seems to have avoided the conditions which resulted in the heavy water stains that appear on many shields. A very small area of staining is just visible above the edge of the frame in the lower margin. A lighter yellow stain is visible across the top left corner, and while it does enter the area of the notes, it is somewhat less obvious to the viewer than are the foxed areas. One small disturbance of the paper is noted between the lowest two stars on the left, probably a scratch of the paper resulting from breakage of the glass at some point in the past. Some notes show heavy fading while others remain relatively bright. Overall, this is one of the nicer shields we have handled. Professionally framed and ready for your home or office. This and the following lot were displayed in Harry Bass' office behind his desk.

Fractional Currency Shields: The Fractional Currency shields consisted of a printed shield-shaped background (nearly always gray in color, but sometimes pink or green) on which were pasted by hand 39 different Specimen (printed on one side only) Fractional Currency notes, typically consisting of 20 fronts and 19 backs, all from the 1st, 2nd, and 3rd issues. These are believed to have been made in 1867 and thus included the 15¢ Grant and Sherman notes (introduced in 1866) but were too early for the 4th issues, which made their debut in 1869.

Mounted under glass in a sturdy wooden frame, the Fractional Currency Shields were sold for \$4.50 each and were intended for distribution to National Banks, where they could be displayed on a wall and used to detect counterfeits, by matching a suspected note with the same design pasted on the shield. Before most were shipped, their storage room in the basement of the Treasury Building in Washington was flooded to a depth of an inch or so, with the result that most shields became stained along the bottom border.

The counterfeit detection plan and the interest of banks in acquiring the shields proved to be less than expected, and in 1869 F.E. Spinner, treasurer of the United States, reported that the remaining examples in Washington had been destroyed. However, it seems that a few were kept on hand, and later augmented with a few later Fractional Currency notes, sometimes with a postage stamp or two. As to how many were issued, the writer is aware of no specific records. Estimates have ranged from about 200 to 400. Of this number we have handled, perhaps, 50 examples over a long period of years, since the 1950s. However, this is not representative of the typical professional numismatic firm, as we have made a special point of buying shields whenever nice ones are offered to us at a price considered to be reasonable.

Among the first appearances of a Fractional Currency Shield in numismatics was an offering by Philadelphia dealer Ebenezer Locke Mason, Jr., in *Mason's Coin and Stamp Collectors' Magazine*, January 1868, where they were offered for \$6 each with the comment that they had just been released. Mason was early in the numismatic game, and in 1860 (in *Boyd's Directory*) was listed at 453 North 2nd Street, "Coins bought, sold, and exchanged." Other coin dealers in the city in the same year included Edward Cogan, 48 North 10th Street; William Idler, 111 North 9th Street; A.C. Kline, 824 Walnut Street; and Alfred W. Newton, northwest corner of 20th and Spruce streets. In the 1870s, Mason was among several dealers who actively bought, sold, and traded Fractional Currency notes and, occasionally, the shields. Confederate States of America notes were also a stock in trade. However, federal notes such as Legal Tender issues commanded virtually no numismatic attention or interest.

In the 1870s, J.W. Scott & Co. was among the more active dealers in Fractional Currency, perhaps because the firm was best known for trading in stamps, and Fractional Currency notes were often collected by philatelists. The Noel Gray Collection, catalogued by David U. Proskey and auctioned by J.W. Scott on October 27-28, 1879, included a Fractional Currency Shield, among the earlier examples to cross the auction block. In the same year, Proskey was especially busy helping Scott sell the 500 restrikes he (Scott) had made of the 1861 Confederate States of America half dollar; later, Proskey would report that the marketing program as it appeared in print was strewn with numerous red herrings. On December 18, 1881, the Hawaiian Collection—same cataloguer, same auction firm—included a Fractional Currency Shield. It could have been that Scott had a small stock of these and featured them from time to time in auctions.

As might be expected, in modern times just about any numismatist interested in 19th-century numismatics has included the Fractional Currency Shield on his or her "must have" list. Albert A. Grinnell's example with a pink background was sold in Part VI of his collection, by Barney Bluestone in June 1946.

Among any and all numismatic items produced in American history, the Fractional Currency Shield is no doubt the most "displayable" in its original form. Indeed, these are one of only a few such items originally intended for this purpose.

From the Robert F. Schermerhorn Collection.

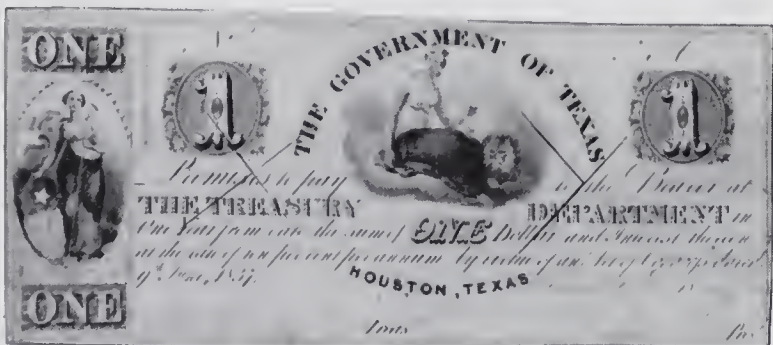
Extremely Rare Fractional Currency Shield Pink Background



- 278 **Fractional Currency Shield. F-1383. Circa 1866-1867. Pink Background. EF.** Careful examination will reveal some light spotted foxing in the margins, but the paper quality is far above average. There are no water stains visible. This shield was clearly never carelessly displayed where direct sunlight would reach it as the colors of the paper and notes remain bright. The notes, 43 in number, are generally of very nice quality. This figure includes four extra notes that were added later at the four corners of the shield design, these having been somewhat carelessly affixed with an adhesive that has now turned a deep walnut brown. Shields with extra notes are extremely rare. Of the approximately 50 shields, mostly gray, we have handled over the years, this is only the third augmented shield we have seen. At the same time these were added, it seems that a couple of loose corners were tacked down as smudges of the same adhesive are visible at two other notes. Still an unusually fresh-looking specimen and likely to draw a great deal of attention, as these are rarely seen. A light wrinkle is noted in the backing about half way up the left edge, this seems to be as made, and is only visible under close scrutiny. Professionally framed to match the previous lot.

From the General Miles S. Newton Collection sold as part of RARCOA's ANA Sale, August 1970, Lot 1675.

TEXAS OBSOLETE CURRENCY



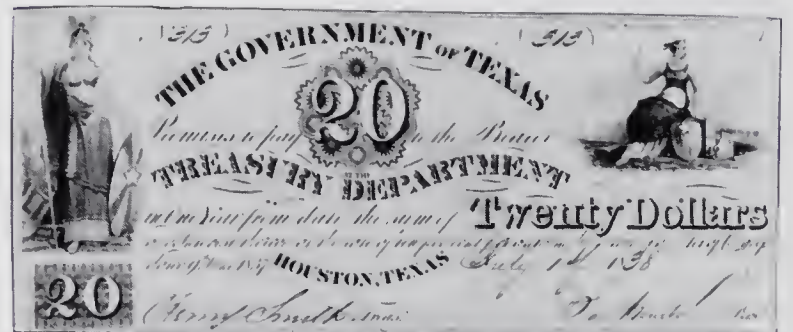
- 279 **\$1 Criswell-H14. Rarity-8. The Government of Texas. Fine, cut canceled.** Worn with some very light soiling, but without any other problems of note. A nice example of this Texas rar-

ity bearing the handwritten signature of Sam Houston who, of course, remains one of the all-time great figures in Texas history.

Notes bearing the name of the Government of Texas were issued in 1838 and 1839. These were authorized by an Act of Congress of June 9, 1837. These were produced in denominations of \$1, \$3, \$5, \$10, \$20, and \$50, and were all issued from the city of Houston.

These and related notes were produced by Draper, Toppan, Longacre & Company, with offices in Philadelphia and New York. The Longacre in question was James B. Longacre, well known as an engraver on copper and steel, who in 1844 was named chief engraver at the Philadelphia Mint. During the 1830s and early 1840s he engraved many plates including illustrations for the *National Portrait Gallery*, various notes and certificates, and business letterheads.

- 280 **\$3 C-H15. Rarity-8. The Government of Texas. Choice Fine, cut canceled.** The cancelations have all been repaired on the back. All design features remain bold as does the pen-signed signature of Sam Houston.
- Though commonly thought of as a famous Texan, Sam Houston had a long career in United States military affairs before his settlement in Texas in 1833. He entered the Army in 1813, and was involved in several Cherokee Indian affairs, one being their relocation to Arkansas. He also served as a member of the House of Representatives from 1823 to 1827 and as Governor of Tennessee from 1827 to 1829.
- 281 **\$5 C-H16. Rarity-7. The Government of Texas. Choice VF, cut canceled.** Bright and pleasing. A printing wrinkle is noted at the upper right corner, as made. A vignette of a buffalo hunt is featured at the center. Boldly signed by Sam Houston.
- 282 **Trio of \$10 notes of the Government of Texas: ☆ C-H17. Rarity-5. AU, cut canceled. Bright and fresh with minor evidence of folding visible. Signature of Sam Houston ☆ C-H17. Rarity-5. Choice Fine, cut canceled. Signature of Sam Houston ☆ C-H17A. Rarity-5. VF, cut canceled. Signature of Lamar. (Total: 3 pieces)**



- 283 **\$20 C-H18. Rarity-6. The Government of Texas. EF, cut canceled.** Evidence of a few light folds, a minor distraction. Otherwise very nice and retaining nice body. Pen-signed signature of Sam Houston.

Most of these autographed notes of Sam Houston have relatively modest values in the Criswell reference. One of these days the expanded field of autograph collecting will discover that such notes are a good source for such signatures, then watch the supply evaporate and the price rise!

Recently, in connection with a book your editor is doing on the 1804 silver dollar and the voyages of Edmund Roberts, we were reviewing a "Secret Mission" file in the papers of the State Department. Although Texas historians probably know of the situation, it was news to us that a secret agent had been sent to Mexico in the late 1820s with the authorization to buy the territory of Texas, first offering \$4,000,000, but if necessary upping the price to \$5,000,000. If this is not common knowledge among Texas historians, we'd be happy to provide the appropriate citation.

- 284 **Pair of \$50 notes from the Government of Texas. C-H21A. Rarity-6. Choice EF, cut canceled; VF, cut canceled.** One small piece is missing from the lower margin of the second note. Both are signed by Sam Houston. A final opportunity to acquire notes bearing this famous signature. (Total: 2 pieces)

- 285 Selection of Obsolete notes from the Republic of Texas: ☆ \$1 Criswell-A1. Rarity-5. VF, cut canceled ☆ \$2 C-A2. Rarity-5. VF, cut canceled (2) ☆ \$3 C-A3. Rarity-7. VF, cut canceled. A rare and seldom-seen denomination. A nice quartette representing at least one note of each denomination issued as part of the Fourth Issue in the name of the Republic of Texas. These were authorized by an Act of Congress, December 14, 1838, and were to be issued to a maximum of \$150,000, in three denominations, \$1, \$2, and \$3. Notes of the Fourth Issue were engraved at the firm of Endicott & Clark, New Orleans. (Total: 4 pieces)

The Republic of Texas was founded by Declaration of Independence from Mexico on March 2, 1836. A number of well-known clashes ensued including those at Goliad Mission, the Alamo, and the decisive battle of San Jacinto. The Republic of Texas was later admitted into the Union on December 29, 1845, becoming the 28th state. Years later in 1934, the state began celebrating its *centennial*, a year early, and then continued the festivities on and on, finally turning out the lights in 1938.

- 286 Pair of \$5 notes of the Republic of Texas. C-A4. Rarity-6. EF, cut canceled; Fine, cut canceled. An attractive pair from the Fifth Issue of the Republic of Texas. (Total: 2 pieces)

The Fifth Issue of notes from the Republic of Texas included denominations of \$5, \$10, \$20, \$50, \$100, and \$500, all authorized by an Act of Congress, January 19th, 1839. All plates were engraved by the firms of Rawdon, Wright, Hatch & Edson, New Orleans and Rawdon, Wright, & Hatch, New York. Each note bears an ornate back design in light orange ink.

- 287 Pair of \$10 issues of the Republic of Texas. C-A5. Rarity-4. Choice EF, cut canceled; Choice Fine, cut canceled. An attractive pair, the first having nice color and freshness, the second showing signs of moderate circulation. (Total: 2 pieces)

- 288 Trio of Fifth Issue notes from the Republic of Texas: ☆ \$20 C-A6. Rarity-4 (2). Choice VF, cut canceled; VF, cut canceled ☆ \$50 C-A7. Rarity-4. Choice VG, cut canceled. (Total: 3 pieces)

- 289 Pair of notes of the Republic of Texas: ☆ \$50 C-A7. Rarity-4. Choice EF, cut canceled. Bright and pleasing ☆ \$100 C-A8. Rarity-6. VF, cut canceled. A nice higher denomination pair, the \$100 note being rather scarce. (Total: 2 pieces)

- 290 \$500 C-A9. Rarity-8. Republic of Texas. Fine, cut canceled. Moderately worn with some light soiling noted. The face is well centered, the back somewhat low. A pleasing example of this seldom-offered denomination.

This concludes our offering of Texas Obsolete currency from the Bass Collection.

CONFEDERATE STATES OF AMERICA CURRENCY AND DOCUMENTS

- 291 \$50. 1861. Type-8, Criswell-19. Rarity-6. EF. One vertical crease is found at the center of the note. The crispness and overall paper quality of a Choice AU, but for an edge split in the top at the center fold. Still bright and pleasing.

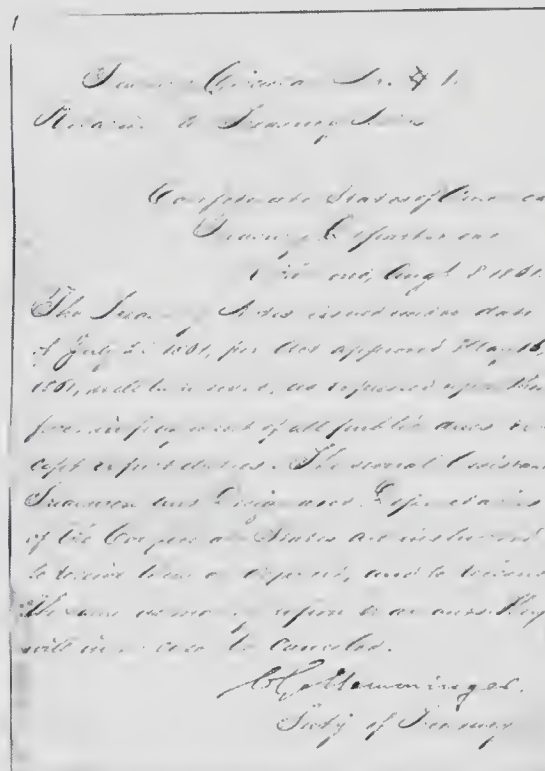
- 292 \$5. 1864. T-69, C-560. Unissued Remainder Sheet. Rarity-6 (as sheet). VF. Interesting eight-subject remainder sheet of Confederate States of America \$5 notes. Notes are not signed. The color is decent, each note being AU on an individual basis. The total sheet has been folded twice. The back of the sheet shows some aging which is not readily apparent on the face. A heavily foxed area in the left margin has broken and a small piece is missing. Two hinges from mounting are noted on the back upper two corners. A nice item to add to a collection of CSA notes.

Years ago such sheets were relatively plentiful, and we had our share of them. Today in 1999, the supply is quite well distributed, and from all we hear, the great interest in the Civil War as displayed on various Internet web sites will but serve to increase the demand.

- 293 \$10. 1864. T-68, C-552. Unissued Remainder Sheet. Rarity-6 (as sheet). AU. A second remainder sheet of eight subjects, this representing the \$10 denomination. Nice color and overall quality. As the previous lot, two light folds are visible, but this sheet shows only minor yellowing along one edge. Attractive with nice margins all around.

Important Confederate Document

Signed by C.G. Memminger



- 294 Confederate States of America. Treasury Circular, No. 11. Relative to Treasury Notes. Some trivial staining is noted along the left margin, otherwise the paper remains quite nice. Part of a small embossed seal is visible at the upper left corner, undoubtedly from the paper company. Folded twice as a letter and showing no other signs of abuse; the edges are sharp, though somewhat unevenly trimmed along the left margin. The letter is hand written in brown ink, commonly used in that period, and it does bleed through the paper, though not extensively enough to have caused any ink erosion. Some light water spotting has occurred at the closing signature causing slight bleeding of the ink, though the name remains bold and legible. An important Confederate States Treasury document written by C.G. Memminger as Secretary of the Treasury. The circular reads as follows:

Treasury Circular, No. 11
Relative to Treasury Notes.
Confederate States of America,
Treasury Department,
Richmond, August 8, 1861.

The Treasury Notes issued under date of July 25, 1861, per Act approved May 16, 1861, will be received, as expressed upon their face, in payment of all public dues except Export duties. The several Assistant Treasurers and Designated Depositories of the Confederate States are instructed to receive them on deposit, and to reissue the same as money upon warrants. They will in no case be canceled.

C.G. Memminger,
Sect'y of Treasury.

For the sake of accuracy it should be mentioned that the circular was originally #9, then crossed out and changed to #11.

The circular relates to the Second Issue of Confederate States currency, all notes bearing the date July 25, 1861. This was the first issue from Richmond, Virginia, the previous issue being from Montgomery, Alabama. The issue was extensive and had a total circulating face value of \$17,347,955, an incredible sum in 1861, but not reaching the original authorization of \$20,000,000. Six different design types bore the date of July 25, and these

represented five denominations, \$5, \$10, \$20, \$50, and \$100. A brief but interesting look into Confederate financial history, written by a very influential figure of the Civil War.

During the summer of 1861, there was great confidence in the Southern cause, a condition which was very important for the Southern economy and helped the circulation of currency domestically and bonds abroad (particularly in England). The general good feeling, stemming in part from early Confederate military victories such as those of Fort Sumter and Bull Run assured southerners that internationally recognized independence of the Confederate States would be forthcoming, and the Confederate Treasury would therefore remain a viable institution. In these early months of the war, Confederate Treasury Notes were worth around 90¢ in gold, comparable in value to the Demand Notes issued by the Union. However, as the war raged on and Southern victories became increasingly uncommon, the value of Confederate currency fell drastically in relation to gold; a bold reflection of the true state of the Southern economy. Certain aspects of Confederate finance are discussed earlier under our offering of federal notes.

Christopher Gustavus Memminger was born January 9, 1803, in Wurttemberg, Germany. The death of his father shortly thereafter, led his mother to emigrate to Charleston, South Carolina, along with her parents.

When he was four years old his mother died, and he was placed in the Charleston Orphan House. Eventually he attended college, still quite young, and then studied law. In 1836, he became a member of the South Carolina House of Representatives where he served as chairman of the committee on finance. As late as the 1850s, Memminger was against separation from the Union, but by the time of the secession of South Carolina, he had become fully convinced that secession was necessary. He served as chairman of the committee that drafted the provisional constitution of the Confederate States. Shortly thereafter he was appointed by President Jefferson Davis to serve as secretary of the Treasury. The financial situation of the Confederacy was, in reality, always somewhat unstable—due in part to the fact that the Confederacy had very little *gold* (in contrast, the North had much). By the end of the war, indeed months before Appomattox, disaster had set in.

After the war, Memminger received a presidential pardon, as did most other Confederate officials, and he returned to his practice of law. In addition to his activities as an attorney, he had long been active in the field of education, having served for over 30 years as the commissioner of schools for Charleston. After the Civil War, he continued his involvement, maintaining a great interest in public schooling.

Letter from Judah P. Benjamin

Confederate Secretary of War

War Department Stationery

February 11, 1862

- 295 **Three-page letter from Judah P. Benjamin to the Governor of Texas, F.R. Lubbock, regarding the purchase of arms for the war effort. February 11, 1862.** Handwritten on heavy, light brown paper. A number of folds and creases are noted, as expected. No noteworthy problems are noted on either page outside of some trivial ink staining.

Written in brown ink, under the letterhead of the Confederate States of America, War Department, and dated February 11, 1862, the letter reads as follows:

Sir

I have the honor to acknowledge receipt of your letter of 13th Octo. And to return my thanks for the early and favorable consideration given to my letter of 2nd Dec.

I regret however to say that your Excellency was mistaken in your construction of my letter, and that the board was right in supposing that I had given no authority to Mr. Giddings to grant receipt for the bonds as agent of this department.

I could give Mr. Giddings no authority to make the exchange of bonds, nor to receipt to you for the bonds, for the simple reason that I myself was without power under the law.

The case is simply this - I have authority to buy arms payable in the bonds of the Confederate Government. I authorized Mr. Giddings to buy the arms and furnished him \$250,000 for that purpose, being as large an amount as I was willing to place at one time in the hands of one agent.

Mr. Giddings said that parties in Matamoras were willing to sell arms for the U.S bonds held by Texas. I said that if Texas would buy said arms as he approved, for her bonds at prices also approved by him, I would bid this department to buy the arms from Texas at cost, giving Confederate bonds for them.

Under the act of your legislature therefore, as the matter will be one equally advantageous to both governments it seems to me that the only course is for your board to send an agent with your bonds to pay for such arms as Mr. Giddings may be willing to buy. On the delivery of the arms to Mr. Giddings to be forwarded to this department, I will pay for them in Confederate bonds, giving you the same amount in Confederate bonds as you give in U.S. bonds.

In this way, you run no risk as you become entitled to Confederate bonds

the moment the arms are delivered to Mr. Giddings in Matamoras, and I run no other risk than that of getting the arms brought safely to N. Orleans which risk I am willing to take for the government.

Regretting that there should have been any misunderstanding on your part against which I endeavored to provide by the careful wording of my former letter, I am

Very respectfully

Your obliged

J.P. Benjamin

Sec of War

To Gov. F.R. Lubbock

Austin

Texas

Note: Judah Philip Benjamin (1811-1884), recognized as the portrait on the various issues of Confederate States \$2 notes was, at the time of this letter, the Confederate Secretary of War. He had however, been a respected figure in law and politics earlier in his career. He had spent two years in attendance at Yale University, but left without taking a degree. His study of the law occurred mostly during his time employed in the office of a notary. He rose to national fame for his involvement in the case of the brig *Creole*, where his brief dealt with the status of slavery under international law.

His career in politics began with his election to the state legislature of South Carolina in 1842, and later he was elected to the United States Senate as a Whig in 1852. He was very concerned with economic development and wanted to connect the South by way of rail to the Pacific, which he believed would create a trade advantage with Asia. He felt, as did many others that the Compromise of 1850 put the South at a disadvantage, and thus the stage was set for secession. Benjamin was in fact one of the first Southern senators to suggest the same. His final speech to the United States Senate was on February 4, 1861, after which he withdrew.

Within one month he became the Attorney-General of the Confederacy, appointed by Jefferson Davis. On September 17, 1861, he was transferred to the position of Secretary of War. He was personally blamed for many of the failures of the Rebel Army, being accused of turning a deaf ear to repeated requests for much needed munitions. The Confederate Treasury was in a disastrous state, and shortage of arms and ammunition was a perpetual weakness of the South. Confederate victories diminished, troops ran into trouble, and southerners became disillusioned, and Benjamin was often blamed, although the causes were much wider and were largely outside of his office. Even representatives to the Confederate Congress held him responsible for the loss of Roanoke Island, specifically, and were making moves to indict him when President Davis appointed him Secretary of State. His popularity continued to wane, and by the end of the war there was nothing left for him. A scapegoat more or less, Benjamin fled to the East Indies, then to England where he re-entered the field of law and regained great respect in his practice.

END OF SESSION

SESSION TWO

Saturday Evening, May 8, 6:00 PM Sharp

United States Patterns: Lots 1001-1414

UNITED STATES PATTERN COINS

The Bass Collection Patterns

Pattern coins formed a special area of interest for Harry W. Bass, Jr. He enjoyed studying the pieces under magnification, comparing specimens with each other, and relating them to descriptions and plates in the many auction catalogues in his library. In 1993-4 he hosted Andrew W. Pollock III and Cathy Dumont of our staff during a memorable visit to Dallas in which many of his patterns were discussed, viewed, and photographed as a part of the volume, *United States Patterns and Related Issues*, published in the latter year.

To Harry, the more complex a subject, the more interesting. Thus, among patterns I (QDB) recall that he found the issues of the 1870s to be fascinating inasmuch as there were certain die varieties among limited-production pieces of which just a handful were struck. He never quite figured out—nor has anyone else before or since—why certain 1878 Morgan dollar obverse dies differ from each other in truly minute differences, or why among William Barber's pattern dollars of the same date, there should be multiple dies such as those described by Pollock as P-1733 through P-1746. Certainly, the dies did not shatter, so as to require new ones to be made. Certainly, the differences among the dies are so small that today it takes a knowledgeable numismatist to discern them; thus, a congressman or someone else studying the basic design in 1878 would have noticed no difference at all.

Of course, the quintessential aspects of pattern coins—the secrets they still keep regarding their origins, purposes, and, in many instances, their engravers—are what contribute largely to the excitement that such coins provide to numismatists today. Despite several excellent book-length studies of patterns and many fine auction catalogue descriptions, there is much remaining to contemplate, to be discovered. Here and there among the following descriptions, notes are made of such possibilities.

Harry Bass had a connoisseur's eye for quality. He also had a keen sense of opportunity. Thus, by studying the pattern series he knew full well whether to *reach* to acquire a piece because it might never be offered again, even though it might

not be a gem (an instance is provided by the copper striking of the curious Bailly trade dollar pattern, P-1427, a cleaned coin, but one that is believed to be the only extant piece in private hands). And, he knew that if other opportunities might occur, he could bide his time until a gem came within his reach, then his grasp (as in the magnificent quality Coiled Hair pattern dollars by George T. Morgan, 1879-1880).

The following presentation of pattern coins consigned by the Harry W. Bass, Jr. Research Foundation is memorable and is the result of over three decades of connoisseurship. In addition, representative examples of pattern issues have been retained by the Foundation and will be described by us in the *sylloge* or catalogue raisonné to be published in the year 2000.

In nearly every instance, the Bass Collection coins represent either great rarity or great quality, and often a combination of both. In addition to the basic numismatic descriptions and commentaries, some historical vignettes have been included, which may be read or skipped over by the reader, as desired.

An Appreciation of the Pattern Series

Patterns represent the minted story of what might have been, but wasn't, in American coinage. Coins with holes at the center in the Oriental style (the 1850 annular or *ring* cent is an example), suggested but never adopted series (the lightweight Standard Silver issues of 1869-1870), special purpose coins (the Postage Currency redemption 10-cent pieces of 1863), and others are fascinating to study and own today.

Still other issues were made to test designs or motifs, such as the William Barber *Sailor Head* 20-cent pattern of 1875 which, in actuality is not much different from one of his 1873 trade dollar pattern motifs; George T. Morgan's elegant *Schoolgirl* silver dollar of 1879 (said by some to be the most beautiful coin in the American series, tentatively called by us a *petition dollar* in our description), Longacre's Indian Princess designs which were struck after he died and which were later *improved* (not really) by his successor, William Barber, and others each have their own stories.

Among American coins of the 19th century, there were two standard mottos: E PLURIBUS UNUM and IN GOD WE TRUST. Even though few people ever knew the meaning of E PLURIBUS UNUM, it was thought to be absolutely necessary on any coin with a diameter large enough to include it.

Similarly, the word LIBERTY was a *must use* on a given die. Regarding the Deity, although IN GOD WE TRUST was adopted in 1864 (first used that year on the circulating two-cent piece) and has not been changed since, there were a lot of other ideas that fell by the wayside, including GOD AND OUR COUNTRY, UNION & LIBERTY, and GOD OUR TRUST being three examples. On the other hand, a curious and exceedingly rare pattern trade dollar of 1876 (P-1624) gives the viewer a choice of mottos expressing faith in the Supreme Being: IN GOD WE TRUST on the obverse and GOD OUR TRUST on the reverse!

Sometimes, pattern coins had the same motto expressed twice, as on the 1885 dollar patterns with E PLURIBUS UNUM on the obverse die and, for good measure, on the reverse as well. Thus, anyone not knowing the meaning of this motto had two opportunities to think about it!

Further patterns were made to test metals and alloys. Prominent are the various five-cent issues of 1883 with different proportions of nickel and silver and a few early aluminum issues when that metal was semiprecious (before electrolytic refining became a reality) and was considered as a silver substitute. Of course, the rule is often the exception when it comes to patterns, and the present commentary would not be complete unless we mentioned that the series includes many Standard Silver coins that are struck in copper or aluminum, etc. If Robert Ripley had wanted to make a *Believe It Or Not* Museum of Numismatics, he could have saved a lot of time by simply acquiring patterns!

Some patterns are *mulings*—combinations of dies that would never have served for coinage purposes, such as the obverse of a silver dollar with the reverse of a trade dollar—or in one dramatic instance in the Bass Collection, the obverse of a \$20 gold motif and the reverse of a trade dollar (P-1431, at once a great rarity and a coin that defies all logic).

New monetary standards and ideas saw fruition among patterns, sometimes later reaching the circulating series, but sometimes not. The goloid metric alloy and related dollars were a bright idea circa 1878-1880, and many patterns were produced, but no such coins were ever made for circulation. Ditto for the ideas of Dana Bickford and others regarding coins that could be traded internationally, instead of just within the borders of our nation.

Rounding out the general category of patterns are special pieces that were struck for sale to numismatists, often unofficially and as a way to provide a few extra dollars in the pockets of Mint insiders. We can mention the numismatically enlightened James Ross Snowden, who served as director of the Mint 1853-1861, and who did much to advance a fine relationship between collectors and the Mint. We can also mention Henry Richard Linderman, M.D., who served as director at a later time, who was a brilliant man and a numismatist, but who had a devious twist to his character—as public officials in positions of authority sometimes have—and who commissioned his minions to strike rarities for his personal collection, while disseminating much misleading and false information to numismatic scholars, collectors, and dealers who asked what the heck was going on.

In the “Who? Me? I would never do such a thing!” department falls a letter written on December 14, 1871, by Chief Coiner Archibald Loudon Snowden to rare coin dealer Ebenezer Locke Mason, Jr., stating, in part: “There are no regular coinage or pattern dies in the Mint, of any denomination whatsoever, except those dated 1871.” Snowden reported that shortly after becoming chief coiner, he had found a group of coins that had been labeled years earlier by Franklin Peale. “It was not a complete series of dies, but it embraced either as hubs or dies all the rare pattern pieces executed by Mr. Gobrecht and others. Among the number were several from which no pieces are known to have been struck. Many of the devices were beautiful in design and exquisite in execution. This was particularly the case with a dollar and a half dollar hub by Gobrecht.” Snowden said that in the spring of 1869 he consulted with Director Linderman, and “I had them all defaced by heating the forge and use of the sledge; of this large number of dies and hubs, not a single one was ever used to strike a single impression since I have held the office of chief coiner.” However, as is well known to any reader of the Adams-Woodin, Judd, or Pollock texts on patterns, earlier dies somehow survived this commendable housecleaning, and, for example, dies used to coin silver dollar reverses in the 1840-1865 era somehow were on hand as late as 1876!

Today, by careful study of die states and characteristics, it is sometimes possible to sort out the intent and purpose of a given pattern. Sometimes—but not too often—the production of such pieces is documented by surviving Mint correspondence preserved in the National Archives. In recent decades, scholars such as Walter H. Breen, Don Taxay, and R.W. Julian have made extensive use of this research. In still fewer instances, congressional documents relate to patterns, the goloid metric dollars of 1878-1880 being an example.

Studying the die characteristics of pattern coins is a fascinating pursuit. It does not strain credulity to state that while the present catalogue took a lot of time and effort to prepare, an additional year could have been spent, and not all available knowledge would have been gained. This reflects that today the field is rich with interesting dies, coins, and history inviting discovery and study.

Only in relatively recent times has a sharp focus been given to how dies were made, including the use of hubs, working dies, master dies, galvanos, plasters, punch elements, etc. In the pattern series very little has reached print concerning such seemingly arcane, but numismatically important characteristics as the styles of lettering, the condition and deterioration of various element punches, the preparation of dies (the unaware often confuse raised die lines present during the coining process with recessed hair lines acquired by a coin years later), etc.

As a general rule, patterns made specifically for numismatists were struck from carefully polished Proof dies and are deeply mirrorlike. Patterns struck for true pattern purposes—to test various concepts—were often made from hastily finished dies showing many raised parallel striae or die lines, crisscrossed raised lines, etc. There is no line of demarcation, as, of course, a true pattern die used later to strike numismatic delicacies would still show characteristics of being hastily made.

Collecting Patterns

A few comments about collecting patterns may be of interest, although related notes are inserted among our descriptions of the Bass coins.

Patterns have been actively collected for many decades. Although Robert Coulton Davis, a Philadelphia druggist, published a check list of pattern varieties in 1885 and 1886, it was not until 1913 that a master work on the series appeared, that being *United States Pattern, Trial, and Experimental Pieces*, with photographs by Edgar H. Adams and text by William H. Woodin, the book appearing under the imprint of the American Numismatic Society.

The Adams-Woodin volume remained the standard for many years and was reprinted several times, including by Ohio dealer James F. Kelly. Meanwhile, Lee F. Hewitt, publisher of the *Numismatic Scrapbook Magazine*, took a strong interest in the series and published much information including a guide to prices by Col. James Curtis.

In the 1940s Abe Kosoff and Abner Kreisberg, trading as the Numismatic Gallery, acquired privately the pattern collection of F.C.C. Boyd and sold most of it to King Farouk of Egypt (the Farouk coins were later auctioned by the Egyptian government in Cairo in 1954). Kosoff came to appreciate and study patterns and to make a specialty of them. During the 1950s he encouraged his friend and pattern-buying client, Dr. J. Hewitt Judd of Omaha, to assemble data about patterns, particularly regarding information not given in Adams-Woodin. Meanwhile, in partnership with Sol Kaplan, a Cincinnati dealer, Kosoff acquired a vast private stock of patterns from the Farouk auction and from undistributed quantities from the estate of Woodin.

In 1959 Dr. Judd's new book on patterns was copyrighted, and distribution took place over the next several years. Somewhat parroting the Adams-Woodin title, it bore *United States Pattern, Experimental and Trial Pieces*, and went through seven editions, the last several of which were distributed by our firm. The Judd book gave much information about die varieties, date positions, etc., enlarging considerably upon the old Adams-Woodin text, although most of the pictures remained the same. Harry Bass, Walter Breen, Tom DeLorey, Rogers M. Fred, Jr., Andrew W. Pollock III, Don Taxay, Sol Teichman, the present writer (QDB), and others did and in some instances are still doing extensive research on patterns, much of which has reached print in articles, in books about general U.S. coins (apart from those specifically about patterns), in auction catalogues, and in price lists.

The most recent book-length addition to the fund of knowledge is Andrew W. Pollock III's *United States Patterns and Related Issues*, published in 1994. Mr. Pollock (at the time a staff numismatist for Bowers and Merena Galleries), utilized the Harry W. Bass, Jr. Research Foundation coins extensively in his studies, which occupied several years before the volume reached print.

As an addition to the appreciation of pattern coins, biographical notes are given concerning engravers whose dies are included in the present listing.

Credits: The editor (QDB) catalogued many of the pieces as did Mark Borckardt. Saul Teichman provided pedigree infor-

mation for certain issues. Photography was by Douglas Plasencia. The entire Bowers and Merena organization helped with research and facilitation.

Engravers of Pattern Dies

The following biographies represent engravers and designers, mostly employed at the Philadelphia Mint, whose work is known to have appeared on pattern coins in our presentation of the Bass Collection. Notes emphasize the patterns created, but in most instances the artists made dies for medals and other works of art as well.

JOSEPH ALEXIS BAILLY

Bailly, Joseph Alexis. Bailly, who has been chronicled but lightly in the annals of American numismatics, is the putative designer of certain 1873 pattern trade dollar dies and 1874 twenty-cent patterns, following a commission by Mint Director James Pollock, although such dies are not signed by him. An examination of such dies suggests that if Bailly did the work, it only related to the obverse motifs of Miss Liberty, not to the creation of the complete die elements.

Bailly was born in Paris on January 21, 1823, the son of Joseph Philider Bailly, maker of fine furniture. In 1848, parlous times in French history, Joseph A. Bailly was a member of the Garde Mobile unit, but shot his captain, and was forced to flee the country, eventually reaching New Orleans, where there was a large French Quarter, still famous today. He did work there and in Buenos Aires and New York City before settling in Philadelphia with his wife, Louisa, a French lady whom he married in 1850. For the next 30 or so years he created many plaques, portraits, statues, and, it is said, medals, although information concerning the latter is sparse at best. Francis Pessolano-Filos cites the belief that among the designs he made was the obverse of the A. Loudon Snowden dateless medal struck in 1883, although this does not seem to be confirmed by R.W. Julian's magisterial text on the subject, *Medals of the United States Mint; the First Century, 1792-1892*, published in 1977.

Bailly sculpted statues of several famous Americans including George Washington, Benjamin Franklin, and U.S. Grant. At the Centennial Exhibition in Philadelphia in 1876, his equestrian statue of President Guzman Blanco on Venezuela was on view, after which it was removed to Caracas, the location of another Bailly statue of the same man. Bailly's death occurred in Philadelphia on June 15, 1883.

CHARLES EDWARD BARBER

Barber, Charles Edward. Barber, who became the sixth engraver at the Philadelphia Mint in 1879, following the death of his father, Chief Engraver William Barber, remained in the post until his death on February 18, 1917. Apart from the pattern series, Charles Barber is best known today for his 1883 Liberty Head nickel and the 1892 dime, quarter, and half dollar. He also designed certain commemorative coins and medals. In the present arena of pattern discussion, certain dies of 1879 are sometimes ascribed to his hand, but they are not signed, and at present there is no complete delineation of who did what among the various dies of this year as well as others through 1880, although the Flowing Hair \$4 Stella and the various *Washlady* dies are attributed to him. With some exceptions, it is evident that Charles Barber's work was second in artistic rank to that of his assistant, George T. Morgan. Some commentary concerning this will be found among the following Bass Collection pattern descriptions.

Charles Barber was born in London in 1840, and in 1852 came to America with his family. His father, an engraver, gained a position with the Philadelphia Mint and in January 1869, following the death on New Year's day of James B. Longacre, became chief engraver. In the best Mint tradition of nepotism, Chief Engraver Barber signed Charles as an assistant, although it seems likely that the younger Barber's talents in this area were modest at best. In 1877 his wages were \$4 per day.

In March 1875, Charles Barber married Martha E. Jones. The union produced one child, daughter Edith. Martha died in 1898, and on December 3, 1902, widower Barber married Caroline Gaston.

After his father's death on August 31, 1879, there was an interregnum in which George T. Morgan was being considered for the chief engraver-ship. However, the position passed from father to son, and a few months later Charles E. Barber was named to the post. During his tenure he designed the 1883 Hawaiian silver coinage and certain coins for Cuba and Venezuela. Among commemorative coin dies from his hand are the obverse of the 1892 Columbian half dollar (from models prepared by Olin Levi Warner), both dies for the 1893 Isabella quarter (from sketches by Kenyon Cox, of *Brownies* fame), the 1900 Lafayette dollar (numismatic historian Arlie Slabaugh has observed that Barber's work is virtually certainly a plagiarism of the obverse of the Yorktown Centennial medal of 1881, engraved by Peter L. Krider), and others. The complexity of sorting out who did what with certain dies is illustrated by the obverse for the 1903 Louisiana Purchase Exposition commemorative gold dollar; Charles Barber is given as the author of the die, but George T. Morgan assisted, and the portrait was copied from an early 19th-century die by Chief Engraver John Reich, who in turn modeled it from a bust by Houdon.

Not even a brief biography of Barber—such as this is—would be complete without mentioning his position as the “enemy” in the “private war” President Theodore Roosevelt had with the Mint in 1905-1907, when the chief executive sought to have a non-Mint employee, famous sculptor Augustus Saint-Gaudens, prepare new designs for all American coins from the cent to the \$20 gold piece, as he felt that, in particular, Barber's current designs for the silver coins were insipid. The observation was hardly new, and in 1895 a contributor to *The Numismatist* commented: “All the sculptors and artists in the United States have severely criticized the existing coinage. The designs of European coins, they declare, are infinitely superior.” The story of Roosevelt's interest, which has been told at length many times in our catalogues and elsewhere, resulted in the creation of the memorable MCMVII High Relief \$20, over Barber's strong objections.

His obituary in *The Numismatist*, April 1917, noted that “the latest coins designed by the younger Mr. Barber were the Panama-Pacific \$2.50 gold and the 50-cent silver pieces. Mr. Barber cut the dies for a number of the pattern series, and is said to have possessed a splendid collection of these pieces.”

WILLIAM BARBER

Barber, William. Barber became chief engraver at the Philadelphia Mint following the death on January 1, 1869, of James B. Longacre, who had held the post since 1844. He produced many dies for pattern coins during the decade of the 1870s, most notably a large oeuvre of 20-cent pieces 1874-1875, commercial dollars and trade dollars 1873-1876, and silver dollars 1878-1879, among numerous others. His work varies from the ordinary to the inspired, perhaps his 1872 *Amazonian* silver coins representing his most acclaimed accomplishment in the latter category. For several years after Longacre's death, Barber used Longacre hubs and models to create new varieties of Liberty Seated motifs, later making his own version (which seemed to fall short of Longacre's work). Important to the study of patterns, William Barber was front row center during the most pivotal era of pattern issuance in American history, during the regime of Henry Linderman, during the making and/or distribution of restrikes, irrelevant mulings, etc. No doubt, if he had written his numismatic biography, many secrets would have been revealed. Today, the pattern field is richly endowed with his work.

William Barber was born in London on May 2, 1807, the son of engraver John Barber. He learned the engraving trade at a young age, and in London he worked with the engraving of silver plate table ware and the making of dies for printing cards and labels, the latter for Messrs. De La Rue & Co. In September 1852 he emigrated to the United States.

For the ensuing decade he practiced the engraving trade in Boston. In an 1860 directory of that city we find him located as a die sinker and letter

cutter at 8 Congress Square. No doubt he knew Joseph Merriam, James A. Bolen, and other engraving luminaries of the Bay State. Concerning that period in his life, a contributor to the *American Journal of Numismatics* October 1879, sniffed: “He was employed in Boston, but could not find much to do in the way of high-quality coins and medals, although there was work making “the inferior class of tradesmen's tokens, political medallions and the like.” That holier-than-thou connoisseur of high quality and coins and medals might be distressed to learn that in 1999, such *inferior* trade tokens and political medals are more avidly sought after and generally bring far greater prices than to typical medals of the 1860s! During the Civil War he worked for Gorham & Co., maker of silver and gold goods, a competitor to Tiffany & Co.

In 1865 he was hired as an assistant engraver at the Philadelphia Mint where he worked under Longacre. In January 1869, William Barber was named chief engraver, and following timeworn tradition, immediately hired his untrained son Charles as an assistant. In 1877 Barber's compensation as chief engraver was \$3,000 per year.

In August 1879, Barber vacationed at Atlantic City on the New Jersey coast, then as now a popular seaside spa. He ventured into the surf (probably dressed from head to foot, as was the custom in those days), but became chilled. Soon he was wracked by chills and fever. He hoped the illness would be transitory, but it worsened, he was forced to cut his vacation short and return home. On August 31 he died.

A few years later, in the *American Journal of Numismatics*, July 1883, Patterson DuBois, made the following comment, which was subsequently given wide circulation when reprinted by George G. Evans (he of “gift book” and encased postage stamp fame), in *Illustrated History of the United States Mint*: “Besides much original work on pattern coins, he also produced over 40 medals, public and private. The work on all of them was creditable, but we may specify those of Agassiz, Rittenhouse, and Henry as very superior specimens of art. Mr. Barber was assisted by Mr. William H. Key, Charles E. Barber, and Mr. George T. Morgan.”

CHRISTIAN GOBRECHT

Gobrecht, Christian. The name of Gobrecht, the third person to occupy the post of chief engraver at the Philadelphia Mint, is well known to collectors today and is reflected in such popular terms as *Gobrecht dollar* and *The Gobrecht Journal*, the latter being the publication of the Liberty Seated Collectors Club. Among pattern coins his contributions are at once important, beautiful, and extensive. Most familiar are his Liberty Seated coins, first made in pattern form in 1836, and continued across the denominations of half dime, dime, quarter dollar, half dollar, and silver dollar for years thereafter. Throughout the middle range of the last century, the Liberty Seated obverse as well as Gobrecht's perched eagle reverse were used as obverse and reverse dies for hundreds of different pattern varieties, often with the other die being the work of James B. Longacre or one of the Barbers.

Separately, Gobrecht's flying eagle is an American numismatic icon. First used on the 1836 pattern dollar, it later appeared on many other patterns as well as regular issue 1857-1858 cents. Years later, on June 28, 1906, Augustus Saint-Gaudens, the famous sculptor who had been commissioned to redesign the entire American coinage spectrum, wrote to President Theodore Roosevelt, stating that for the reverse of the \$20 coin he was going to use: “a flying eagle, a modification of the device which was used on the cent of 1857. I had not seen that coin for many years, and was so impressed by it that I thought if carried out with some modifications nothing better could be done. It is by all odds the best design on any American coin.”

Not only did Gobrecht's designs stand on their own, but they spawned many later versions by others, including Liberty Seated figures created by Longacre, William Barber, and possibly even by J.A. Bailly.

Christian Gobrecht was born in Hanover, Pennsylvania, on December 23, 1785, the son of the Reverend John C. Gobrecht who had come to America in 1755 from Germany. Gobrecht's mother, Elizabeth Sands, traced her lineage to Plymouth colony as far back as 1642. He married

Mary Hamilton Hewes on May 31, 1818. After serving an apprenticeship in Manheim, Pennsylvania, he became an engraver of ornamental clock works in Baltimore, later moving to Philadelphia in 1811, joining the banknote engraving firm of Murray, Draper, Fairman, and Company, circa 1816. In 1817, Gobrecht made improvements to his 1810 invention of a medal-ruling machine by which a three-dimensional medal or bas-relief object could be converted to a two-dimensional illustration for use in a publication using a linear process. In 1824, he prepared dies for the Franklin Institute medal of the same date, signed GOBRECHT F. below the bust of Franklin.

He furnished dies to the United States Mint as early as 1826 and in September 1835 was accepted as an assistant engraver to William Kneass. Shortly before, on August 27, Kneass had a debilitating stroke, and all pattern and die work from that time onward was done by Gobrecht, including the creation of the 1836 Gobrecht dollars and, most probably, certain 1838 pattern half dollars (that have been called *Kneass heads* for many years). From December 21, 1840 until his death on July 23, 1844, he served as chief engraver. He is most famous for his silver dollar design of 1836, featuring the Liberty Seated obverse which would soon become a staple in American numismatic history. This coinage design was based on sketches prepared by Thomas Sully and Titian Peale. The obverse design remained on all silver coins for many years, including the half dime (to 1873), dime (1891), quarter (1891), half dollar (1891), and silver dollar (1873). He also created the Liberty Head (or Coronet or Braided Hair) motif that was first used on the \$10 gold coin of 1838, and soon thereafter on the half cent, cent, and gold \$2.50 and \$5.

Much more could be said about Gobrecht, but as within the year we featured his biography in a special article, we refer the reader to *Rare Coin Review* #126, November/December 1998, "Christian Gobrecht: American coin die engraver extraordinaire," by Q. David Bowers.

WILLIAM KNEASS

Kneass, William. In terms of pattern coinage, Kneass, who was appointed to the chief engravership at the Mint on January 29, 1824, was a nonentity, an also-ran. In fact, we are of the opinion that there is not a single United States pattern coin design that can be attributed to Kneass.

There is a fiction (in the opinion of the present writer) that William Kneass designed certain pattern half dollars of 1838, but this is probably based upon a biography in the *American Journal of Numismatics*, July 1883, by Patterson DuBois, a Mint employee, who probably was not aware that Kneass had suffered an incapacitating stroke on August 27, 1835, after which Christian Gobrecht did virtually all new work on patterns, dies, etc. The DuBois commentary is given herewith, excerpted, as it also relates life dates, etc.:

"WILLIAM KNEASS, second of the line, was born in Lancaster, Pennsylvania, September 1781, and was appointed engraver, January 29, 1824. Mr. Kneass had been chiefly a plate engraver for bookwork. There were some changes in the coinage during his term, notably in 1834 and [QDB note: here comes the *authority* for later work] 1838 for gold, and 1836, 1837, 1838, and 1840 for silver. But *some* [italics added; should be all] of this work was done by Gobrecht as assistant. Kneass appears upon a pattern half dollar of 1838; but the silver dollar of 1836 as well as a pattern half of 1838 were the work of his assistant. Mr. Kneass is well remembered as an affable, genial 'gentleman of the old-school, who had the rare quality of engaging and winning the esteem and affection of children and youth, in whose companionship he found rich delight. Prior to his appointment he had an engraving office on Fourth above Chestnut Street, Philadelphia, which was a well-known rendezvous for the leading wits and men of culture, for which Philadelphia was then eminent. Mr. Kneass died in office, August 27, 1840. A good engraving of him hangs in the Assayer's Office, inscribed 'to his friend Adam Eckfeldt, Chief Coiner,' who had been chiefly instrumental in securing his appointment...."

In *The Numismatist*, July 1940, well-known collector and student F.C.C. Boyd perpetuated the fiction of Kneass and the 1838 half dollars, probably inadvertently, as Kneass most certainly did not sign any half dollars of this

date (or of any other date): "Preserved in the Assayer's Office of the U.S. Mint in Philadelphia is an engraved portrait of Mr. Kneass as engraver and diesinker at the U.S. Mint in Philadelphia, on January 29, 1824, succeeding Robert Scot. Kneass was born in Lancaster, Pennsylvania, September, 1781, and his first training as an engraver is unknown, but he became famous in Philadelphia in 1815 and remained working at his profession there from then till his death on August 27, 1840. Most of his work is in line, but he gained considerable attention for some good aquatint views. Two different firms bore his name, Kneass & Dellaker (Delleker) and Young & Kneass & Co., general engravers. He served in the War of 1812 as Volunteer Associate of the Field Engineers, who constructed fortifications on the western front of Philadelphia. In commemoration of this he engraved, in 1815, a plan of this work after the drawing of Strickland, a famous artist of the day and one of Kneass' best friends, for whom he named one of his sons. Of his six children two became famous. Samuel Honeyman Kneass, as architect and engineer, and Strickland Kneass as an engineer. He is credited with engraving many of the dies of the gold coinage in 1834 and 1838, the silver coinage in 1836, 1837, and 1838. Also, his name appears on a pattern half dollar of 1838, but the silver dollar of 1836 and another pattern half dollar of 1838 were the work of his then assistant at the Mint, Christian Gobrecht, who succeeded him as chief engraver on December 21, 1840."

JAMES BARTON LONGACRE

Longacre, James Barton. Longacre was appointed chief engraver of the United States Mint on September 16, 1844, after the death of Christian Gobrecht. He served in the post until his death on January 1, 1869. Although he was assisted by others from time to time (most notably, Anthony C. Paquet), most new pattern designs made during his tenure were from his hand. He leaned heavily on certain work of his predecessor, as in his use in 1854-1855 of the flying eagle design Gobrecht had used on 1838 half dollars and his use in 1856-1858 of the flying eagle design first employed on Gobrecht's 1836 silver dollar. Also, Gobrecht's Liberty Seated motif furnished an inspiration for certain Longacre seated figures.

However, much of Longacre's work was strictly his own, such as the Liberty Head used on the 1848 gold \$1 and \$20, the Indian Princess gold \$1 and \$3 of 1854, the lovely Indian Princess pattern silver coins of the late 1860s (also used by William Barber after Longacre's death), the two-cent piece, the Shield nickel and the vast array of pattern five-cent pieces of the 1860s, and, most famous of all, the Indian Head cent. This is but a short list, and many other items could be added. In total, Longacre's dies were used on hundreds of different pattern coins and trial pieces.

Much of his work is of a high order of excellence, and he seems to have had an excellent sense of proportion. Walter Breen has condemned Longacre for ineptitude, including the creation of many blundered dies, but more likely these date-punching and other errors were done by workmen supervised by Chief Coiner Franklin Peale, not by Longacre.

James B. Longacre was born in Delaware County, Pennsylvania on August 11, 1794. Young Longacre served as an apprentice to bookseller James F. Watson of Philadelphia for a short time, then continued his apprenticeship with George Murray, prolific banknote engraver of the same city who at one time also employed Christian Gobrecht. Longacre set out on his own in 1819 and engraved metal plates for bank notes and book illustrations, including for a work on signers of the Declaration of Independence and another on stage personalities. S.F. Bradford's *Encyclopedia*, 1820, contains his work. In 1830, Longacre and James Herring laid plans for a series of biographies of famous men in the military, political, and other fields. This took form in the *National Portrait Gallery of Distinguished Americans*, of which the first of four volumes was published in 1834. This last work was published in multiple large print runs, was widely circulated, and brought great fame to Longacre and others whose work was included. Today in 1999, while these volumes are hardly common, a modest amount of time spent in inquiries with sellers of antiquarian books will probably turn up a set.

Through the influence of John C. Calhoun, Longacre was appointed as

chief engraver at the Mint on September 16, 1844, to succeed the late Christian Gobrecht. While Gobrecht had been a medalist and coin engraver of high repute, Longacre's experience in the medium of struck pieces was limited or nonexistent. However, he was a talented artist, seems to have learned quickly, and by 1849 created his first major new coinage design, the Liberty Head for the gold dollar and double eagle, this project being quite complex and bringing criticism to the engraver when problems were found with the high relief of the portrait. However, adjustments were made, and the design endured on the double eagle until well into the following century, to 1907.

At the Mint during his tenure, particularly in the late 1850s and through the 1860s, various local engravers assisted him, these including William Barber and Anthony C. Paquet—both of whom became well known—and, less well known, P.F. Cross and William H. Key. The latter had an active business in Philadelphia and produced many store cards, tokens (including many connected with the Civil War series), and medals. Neither Cross nor Key are remembered or cited in the annals of pattern coinage, although no doubt they did some of the work on dies we associate with Longacre.

The chief engraver seems to have had little patience with certain of his associates and superiors in the Mint and thus became involved in several notable disputes. In particular, for a long time he was opposed by Chief Coiner Franklin Peale, who ran his own private business using Mint facilities and who was involved in many shenanigans, until he was fired by President Franklin Pierce in December 1854, after which point Longacre had an easier time.

In 1867, Longacre and Anthony C. Paquet (who worked as an assistant engraver at the Mint, but who was now back in the private sector, but doing contract work for the Mint) redesigned and/or modified certain coins for the government of Chile. None of these motifs bear any resemblance to contemporary American coinage, however. Longacre did other commission work from time to time, quite possibly including certain dies for private California coiners (Dubosq is a strong possibility; the principals of that firm left Philadelphia to seek their fortunes in the Land of Gold).

Longacre remained chief engraver until his death on January 1, 1869. On January 4, at the Mint at noon all the officers, clerks, and workers gathered to pay tribute to the late engraver. Dr. Henry R. Linderman delivered an address, William Barber eulogized, and William E. Dubois presented resolutions. On January 21, 1870, coins from Longacre's estate were auctioned by Thomas & Sons, 139 and 141 South Street, Philadelphia. Included were patterns, Chilean coins, regular issues, etc. Longacre's books, art objects, etc., were scheduled to be sold at a later date.

In 1928 the New York Public Library mounted an exhibit of the work of 100 notable American engravers, including works by Longacre. In October 1985 in *The Numismatist*, in "Longacre, Unsung Engraver of the U.S. Mint," an article by Tom DeLorey, sketched the biography of this important 19th-century man, an engraver who was misunderstood in his time, but who later became a household word in the numismatic community. The DeLorey text was illustrated by sketches and photographs of patterns, a number of which had not been published earlier.

GEORGE T. MORGAN

Morgan, George T. Born in Birmingham, England, in 1845, Morgan, came to the United States from England in 1876 and was hired as an assistant engraver at the Mint in October of that year. He figured very prominently in the production of pattern coins from 1877 onward. To his hand can be ascribed some of the most beautiful of all patterns of the 1877-1882 era, including several varieties of 1877 half dollars, the 1879 "Schoolgirl" dollar, and the 1882 "Shield Earring" coins.

As in the descriptions of the Bass Collection patterns, several references are made regarding Morgan's ability vs. that of William and Charles Barber; the following article by Ted Schwarz, "The Morgan and Peace Silver Dollars," in *The Numismatist*, November 1975, gives another numismatic view of the situation while imparting the history of Morgan's employment:

"Mint Director H.R. Linderman was just as concerned about [the designs of] the Gobrecht coinage and other designs in circulation as were the people opposed to the [designs of the] current specie. He felt that change was needed, but he also felt that Chief Engraver William Barber and his assistant, his son Charles, were overworked and perhaps underqualified. He turned for a solution to the London Mint and wrote to the director, 'Could you find us a first class diesinker who would be willing to take the position of Assistant Engraver at the Mint at Philadelphia? We would like a man who could produce a finished hub, and if he understood modeling and also bronzing it would make him more valuable to us. We could pay about \$8 per day to a person of proper qualifications. If you know of such a one who would be likely to answer our purpose, I will be glad if you will place me in communication with him.' The reason for turning to the British Mint was explained at the end of the letter: 'The engraving of coinage and medal dies has not been brought to much perfection in this country. In England it appears to have reached a standard equal if not superior to that of any other country.'

"The director of the London Mint, Charles W. Fremantle, replied in part, 'My enquiries as to an Assistant Engraver lead me very strongly to recommend for the post Mr. George Morgan, aged 30, who has made himself a considerable name, but for whom there is not much opening at present in this country. I send a letter from him, to which you will of course reply as you may think best, but I may perhaps just say that looking to Mr. Morgan's real talent, I do not think that he wishes to make conditions which are in any way unreasonable, and that I am convinced you would not find in him any inclination to take undue advantage of such privilege in regard to private work & as you may see fit to concede to him. I may add that he is personally agreeable & gentleman-like, & particularly modest and quiet in manner, so that he would be likely to make an agreeable colleague. You will judge of his qualifications by the work he is sending you, & I can only say that I shall be sorry if we lose him from this country, while I make no doubt he will be a valuable acquisition to yours, both officially and as an artist. It has of course occurred to me that you may think Mr. Morgan too good for the place you have to offer, but I have a strong opinion that he ought not to be lost to you on that account, & that you will do well to secure his services.'

"Morgan's letter described his training and experience: 'I am familiar with the engraving of coin dies, having for several years, assisted Messrs. J.S. & A.B. Wyon.' I think I may say that I have a good knowledge of Design & Modeling. I served an apprenticeship to the Die Sinking at Birmingham. From Birmingham School of Art I successfully competed for a Scholarship at South Kensington... during my Studentship I obtained Medals & Prizes for Models of Heads from Life. Figures from Life & Antique Heads from Photographs and Flowers from nature. I believe it is not usual for an Engraver to have a practical knowledge of Bronzing. Fortunately I have a knowledge of this art and could in a short time so instruct an apt scholar that he would be able to successfully bronze a medal.'

"Morgan was indeed hired by the Philadelphia Mint, with the understanding that William Barber would soon be retired so there would be space for the British engraver to use for work. The two Barbers shared an office in the Mint from which they conducted not only government business but also operated their own private engraving firm. With the Mint's knowledge they often used business hours for their private enterprise, wasting the taxpayers' money. The retirement of the senior Barber would enable him to devote full time to his private engraving firm, while also freeing half the office space for Morgan.

"In 1878, George Morgan had a chance to demonstrate his experience and talents. His coin, a variation of the adopted dollar introduced in 1878, had Liberty's head sculpted in a classic style. The only complaint against the design was that Liberty appeared somewhat obese. Charles Barber also submitted a possible design. However, his version showed Liberty fat, rather dumpy looking and appearing to have thyroid trouble. It was far from his best effort. It is interesting to study the reverses of the early designs of both Morgan and Barber. The Morgan eagle, supposedly created in imitation of real life, actually seemed more heraldic in nature while the Barber eagle seemed stately and real. However, that opinion was

not shared by everyone. Morgan used Anna Williams, a Philadelphia school teacher, for his model of Liberty. He apparently was enchanted with the woman and called her profile the most nearly perfect one he had ever encountered. The first of the Morgan dollars was ironically presented to President Hayes, the man who had vetoed the act authorizing the coins. The rest began entering circulation rather fitfully. The coins were generally ignored in the northern and eastern portions of the United States, but they were popular in the West and in the South, primarily because the recently freed slaves felt more secure with such 'hard' money than they did with the paper dollars commonly used for eastern business transactions."

Additional information concerning Morgan's coming to America and his relationship with the Barber family is provided by R.W. Julian in a commentary he contributed to Bowers, *Silver Dollars and Trade Dollars of the United States: A Complete Encyclopedia*:

"The Englishman embarked from Liverpool on board the *Illinois* on September 27, 1876, arriving at the port of Philadelphia 12 days later. The new engraver went directly to the Mint where he received a friendly welcome from the superintendent, James Pollock. The Barbers, father and son, were less than pleased to see Morgan and the reception was correct, but chilly. In the meantime, Fremantle had sent Linderman a number of non-Morgan English eagle designs for contemplation. Morgan then traveled to Washington where he spent a day discussing possible designs for the silver coins with the director. Linderman favored a return to the female head of Liberty as seen on the coinage prior to 1836 and also a strong eagle on the reverse. Morgan well understood that Dr. Linderman would be looking over his shoulder at every step, controlling the exact form the new designs were to take.

"Upon his return to Philadelphia, Morgan was curtly informed by Chief Engraver William Barber that there was no room in the Mint for him to work, and the modeling would have to be done elsewhere. It is true that the Mint was cramped for space in 1876, but Barber could have found room for the new engraver had it been necessary. (Linderman eventually ordered that this be done.) In the meantime Morgan did much of the work at 3727 Chestnut Street, a rooming house that was one of several places where he stayed after his arrival in America. Morgan enrolled at the Academy of Fine Arts to enrich his knowledge of American art as well as to meet others in his field. It was at about this time that he was introduced by Thomas Eakins, Philadelphia artist, to Anna Willess Williams, a local teacher. Morgan persuaded her, with some difficulty, to pose for the Liberty head that Linderman wanted for his silver coinage. According to an article in *The Numismatist* of May 1896, there were five sittings in November 1876. The original designs were intended for use on the half dollar. At the time, no coinage of silver dollars was contemplated."

Following Chief Engraver William Barber's death in 1879, Morgan hoped that he would be named to the post. However, the nod went to Barber's son Charles, a man of relatively few talents in the engraving field. Charles Barber remained in the position for many years, until his death on February 18, 1917. Subsequently, Morgan became chief engraver, but this was late in his life, and his "glory years" had already been spent in a secondary position. He remained chief engraver until his death on January 4, 1925.

The Numismatist, February 1925, carried his obituary:

"George T. Morgan, chief engraver for the Philadelphia Mint, died suddenly on January 4 at his home, 6230 McCallum Street, Germantown. He was 79 years old. Despite his advanced years Mr. Morgan had been active until a few days before his death, when he became ill. Prior to that he had been engaged in modeling a series of medals in commemoration of the secretaries of the Treasury of the United States from Alexander Hamilton down. Mr. Morgan had made the models for and engraved medals commemorating the administration of every president since Rutherford B. Hayes. He collaborated with the country's noted sculptors in designing the country's coinage and, to a considerable extent, in adapting such models to use on postage stamps of all denominations. His work made him personally known to all the presidents of recent times. His employment by the United States government in the Philadelphia Mint

covered a period of 48 years. The famous Bland silver dollar was one of his coin engravings. His initials appeared on a large proportion of all the coins issued in the last quarter of a century or more by the Mint. Born in Birmingham, England, in 1845, he studied at art schools in that country, and came to Philadelphia to enter the Engraving Department of the Mint. He brought with him the Englishman's love of cricket as a sport and was one of the founders of the old Belmont Cricket Club in West Philadelphia. He retained his interest in the game to the last and was an active member of the Germantown Cricket Club. He was a man of striking physique and his years sat lightly on him. He was a life member of the Philadelphia Academy of the Fine Arts and a member of the Sketch Club. He was for many years a vestryman of Christ Protestant Episcopal Church, Germantown, and superintendent of its Sunday school. He is survived by his widow and three children—Miss Phyllis Morgan, Leonard P. Morgan, who is an electrolytic chemist in the United States Assay Office at New York, and Mrs. C.M. Graham."

In addition to his many pattern coins, Morgan is particularly remembered for his famous "Morgan dollar" which was struck for circulation from 1878 to 1921 and several commemorative coins, plus a vast production of medals.

ANTHONY C. PAQUET

Paquet, Anthony C. The engraver is one of relatively few assistants at the Mint who never achieved the chief engravership position, but whose name is a numismatic byword today. Although he signed many medals at the Philadelphia Mint, including the particularly important Washington Cabinet Medal for presentation on February 22, 1860, his patterns are unsigned. Among patterns attributed to Paquet are certain cent dies circa 1858, pattern half dollars and \$20 coins of 1859, several issues of the 1860s, and at least one 1877 half dollar, among others. Dies employing tall letters with thick uprights are often attributed to him, and in the case of certain 1859 half dollars and of the 1861 Paquet Reverse \$20 this is correct. Others may have been from punches that Paquet made, but which were employed by different artists.

Anthony C. Paquet was born in Hamburg, Germany, in 1814, probably the son of Toussaint François Paquet, a bronze worker in that city. He came to America in 1848, and in the mid-1850s had an engraving shop in New York City. Unfortunately, there seems to be virtually nothing in present numismatic literature to identify tokens, medals, or any other metallic items he may have created prior to coming to the Mint, save for a John C. Fremont campaign medal; reverse inscription: "THE ROCKY MOUNTAINSECHO BACK FREMONT," etc. No doubt, careful study of the letter punches on this medal would help to identify other Paquet dies of the era. During this era he had a shop in New York City, but may have worked elsewhere as well.

Paquet did contract work for the Mint in early 1857, and on October 20 of that year joined the Mint staff as an assistant engraver. He remained in that post through early 1864, after which he returned to the private sector, but continued to do important commissions for the government, including two designs for Indian Peace medals. Paquet furnished the letter punches for certain patterns and possibly regular coins as well, one recorded shipment arriving in late May, 1857, although he could have done earlier work as well. Apparently, the same engraver made up punches for various denominations including the dime, quarter, and half dollar. However, these fonts were not used at the time for circulating coinage.

Paquet died in 1882, leaving a great legacy of pattern coins, some regular issues, and an illustrious group of medals including the Congressional Medal of Honor (authorized by President Lincoln on July 12, 1861). His portrait of George Washington, based upon Jean Antoine Houdon's bust of 1785, was used on the 1860 Washington Cabinet medal, on a popular cent-sized Mint medalet, and elsewhere. Although these coins are not signed, the pattern Washington five-cent pieces of 1866 may be his work, at least in part.

1850 Annular Cent Pattern

P-138, Copper-Nickel



- 1001 1850 pattern cent. Pollock-138, Judd-123 Restrike. Rarity-7. Annular (ring-form) planchet. Proof-64 (PCGS). Copper-nickel. Plain edge.

Obverse Design: USA above a central perforation, ONE TENTH SILVER below.

Reverse Design: CENT above a central perforation, 1850 below, rosettes to left and right.

Surfaces: Pale gray with slightly reflective fields. A wisp of gold toning is visible with faint blue on the reverse. Minor hairlines are present consistent with the grade.

Narrative: This is one of few instances in which the official composition (in this case 10% silver and 90% copper) was stated as part of the design. The central perforation, or hole, served two purposes. First, the diameter could be increased without a reduction in thickness. Second, the cents would become easily distinguished from higher denomination coins. By the 1840s, the large copper cents in circulation had come to be regarded as burdensome and inconvenient. On January 9, 1849, Congressman Samuel F. Vinton wrote to Mint Director Patterson to inform him that the Committee of Ways and Means had resolved to "take into consideration the propriety of reporting a bill for reducing the size of the one-cent piece." In 1850-the Mint responded by preparing some annular cent patterns struck in billon (see information concerning billon in our notes under Pollock-149). Additional billon patterns were issued in 1851.

The present coin is struck in a copper-nickel composition, presumably of the general alloy as first used in 1856 for pattern Flying Eagle cents. Most probably, this coin was made after that time, with circa 1858-1860 being a strong probability. During that era there was a strong demand from numismatists for patterns, including those of early dates, and Director James Ross Snowden obligingly restruck them on request, until the entire situation went "underground" in spring 1859, after which tangled webs of information were woven by Mint officials.

Technical Aspects: Weight: 25.9 grains. Diameter: 17.7 mm. Die alignment: 360°. Die notes: The obverse has extensive die cracks.

Harry X Boosel was for many years a very active figure on the numismatic scene. He was very proud of his middle initial, X, which was complete in itself and not an abbreviation for some name beginning with the letter, much as the S in Harry S Truman was stand-alone. If, perchance, a proofreader at Bowers and Merena did not know this and, heaven forbid, changed his name to read Harry X. Boosel, a letter was always forthcoming.

Following extensive study of coins dated 1873, and an evaluation of the Closed 3 (made earlier in the year) and Open 3 varieties, Boosel published his findings including in *The Numismatist* and *The Numismatic Scrapbook*. However, widespread collector interest was a long time coming, and it has not been until the past decade or two that such varieties have been widely represented on "want lists."

From RARCOA's sale of Harry X Boosel "1873" Collection, April 1972, Lot 979.

Superb Gem 1850 Ring Cent



- 1002 1850 pattern cent. P-141, J-152a. Rarity-8. Proof-66 (PCGS). Copper-nickel or nickel. Plain edge.

Obverse Design: Same as the reverse of the preceding, except there is no central perforation in the planchet.

Reverse Design: A laurel wreath contains the denomination, ONE CENT.

Surfaces: Very sharply struck with full leaf details on the reverse. Attractive light gray surfaces. Satiny lustre.

Narrative: Dr. Judd listed this among issues of 1853, despite the date included as part of the design. Andrew Pollock noted: "This is the same [reverse] die used to coin the 1853 German silver cent patterns. All pieces from this die combination were probably coined no earlier than 1853, and possibly later." Unfortunately, there are very few offerings of patterns in auctions prior to 1860, and thus these are of little help in determining early market appearances.

Technical Aspects: Weight: 44.4 grains. Diameter: 17.8 mm. Die alignment: 360°. Die notes: A thin die crack joins the tops of CENT with the border at 1:00.

From Abner Kreisberg's "Quality" Sales Corp., November 30, 1970, Lot 1251. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 56.

Gem 1851 Ring Cent

P-149, Billon



- 1003 1851 pattern cent. P-149, J-127. Rarity-6. Annular (ring-form) planchet. Proof-65 (PCGS). Billon. Plain edge.

Obverse Design: The denomination, CENT, is above a central perforation, with the composition, ONE TENTH SILVER, around. A raised band encircles the perforation.

Reverse Design: A laurel wreath encompasses the central perforation with UNITED STATES OF AMERICA, around.

Surfaces: Reflective bright gray with a trace of gold toning. Generally sharp strike with slight weakness on the highest edges of the leaf details.

Narrative: The annular cent proposal was ultimately rejected due to several significant problems, including the ease of counterfeiting. Further, as the coins were redeemed, the expense of extracting the small silver content would have been excessive. Finally, the process of striking the coins and ejecting them from the dies was extremely difficult.

Technical Aspects: Weight: 30.2 grains. Diameter: 18.1 mm. Die alignment: 350°.

Billon, a term used in the study of American pattern coins as well as certain areas of world coinage, refers in the present case to an alloy used for certain pattern coins at the Philadelphia Mint, 1850s-1860s, consisting of copper with silver to add value, thus permitting a lightweight coin of small diameter to have the same metallic value as a larger one. In the context of pattern cent coinage, billon was an alloy consisting of 90% copper and 10% silver (which is just the reverse of the standard silver alloy of the time for half dimes to dollars, which consisted of 90% silver and 10% copper).

Purchased from Lee Hewitt, April 17, 1972. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 61.

Superb Gem 1851 Ring Cent

P-153, Copper



- 1004 1851 pattern cent. P-153, J-129 Original. Rarity-7. Annular (ring-form) planchet. Proof-66 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A delightful example with light olive-brown highlighted by pale blue, light yellowish green, and lilac. Traces of mint red remain around a few letters on both obverse and reverse. Lightly reflective fields add to the aesthetics.

Narrative: This particular example, struck in copper with a central perforation, is most likely an "original" issue produced in 1851. In addition to the various annual cent patterns, some other patterns dated 1851 are known, these being the restrikes of the 1851 center-date Liberty Seated silver dollar in copper and nickel alloy, no doubt dating from the early 1860s.

Technical Aspects: Weight: 28.4 grains. Diameter: 18.2 mm. Die alignment: 350°.

Purchased from Julian Leidman, August 14, 1971.

1853 "Quarter Eagle Cent"



- 1005 1853 pattern cent. P-178, J-151. Rarity-5. Liberty quarter eagle obverse, cent reverse. Proof-65 (PCGS). German silver. Reeded edge.

Obverse Design: The adopted dies for the 1853 *quarter eagle*.

Reverse Design: A laurel wreath containing the denomination, ONE CENT.

Surfaces: Deep gray with a few very minor spots. Very sharply struck with all details fully defined. The surfaces exhibit an attractive blend of reflective satiny lustre.

Technical Aspects: Weight: 39.9 grains. Diameter: 18.1 mm. Die alignment: 190°.

Notes: German silver was just one of several experimental alloys considered by the Mint in the mid and late 1800s. This alloy included various amounts of nickel, copper, and zinc, but, contained no actual silver. Dr. Judd assigned different catalogue numbers to the various compositions of German Silver, however, the distinction between these must rely on elemental analysis, a procedure not practical for everyday numismatics. The Judd numbers are as follows: Judd-149 resembles copper-nickel such as Flying Eagle cents — 40% nickel, 40% copper, 20% zinc; Judd-150 has the appearance of bronze — 30% nickel, 60% copper, 10% zinc; Judd-151 is white or grayish white in color — 40% nickel, 60% copper. Based on these guidelines, we have tentatively attributed this as Judd-151, however, we make no guarantees.

Relative to German silver, no discussion of this alloy would be complete without mentioning Dr. Lewis Feuchtwanger, a New York City chemist and metallurgist who devised Feuchtwanger's Composition, a variety of German silver, in 1837 and spent many later years in efforts to popularize its use. Alloys which are similar, but contain little if any actual silver, include argentan, Britannia metal, and packfong.

Purchased from Brinton T. Schorer, May 3, 1973.

Gilt 1853 Pattern Cent



- 1006 1853 pattern cent. P-178 gilt, Type of J-149 to J-151. Rarity-5. Liberty quarter eagle obverse, cent reverse. MS-63. German silver, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Bright yellow surfaces without toning or spots. A few microscopic lint marks are visible, as made. A very sharply struck example. Light die striae are visible on both surfaces.

Narrative: Attributed as Judd-150, however, as a practical matter, those patterns catalogued as Judd-149, Judd-150, and Judd-151 are indistinguishable in the absence of elemental analysis, as noted in the previous lot. Of course, the gilding on this example tends to further complicate matters, and raises an interesting question: why would a one-cent piece be gilded in the first place? Perhaps someone included it in a collection of *quarter eagles*.

Technical Aspects: Weight: 40.6 grains. Diameter: 18.1 mm. Die alignment: 180°.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 4. Previously from J.C. Morgenthau & Co., June 1942, Lot 30.

Fascinating 1854 Cent

"Silver Dollar" Obverse



- 1007 1854 pattern cent. P-185, J-158. Rarity-6+. Liberty Seated obverse. Proof-64 (PCGS). German silver. Reeded edge.

Obverse Design: Christian Gobrecht's Liberty Seated design, employed for regular-issue *silver dollars*.

Reverse Design: A wreath of oak leaves and acorns encloses the denomination 1 CENT.

Surfaces: Very light gray with a few minor spots. Sharply struck reverse with only slight weakness noted on the ribbon bow. Due to the nature of the die work, justice would not be done if an attempt were made to describe the obverse strike.

Narrative: Throughout the 1850s, Congress and the Mint experimented with a vast array of different patterns for the one-cent piece, realizing that the large copper cent was expensive to produce and difficult to use. These patterns include various compositions and sizes, even including the perforated patterns (as offered above). Some of these patterns were very well designed while others were hastily produced (such as that offered here) which was simply a reduction of the obverse from an 1854 silver dollar.

By any account this is one of the most curious productions of the Philadelphia Mint in the decade of the 1850s. To create this piece, the Engraving Department at the Mint took an already struck 1854 Liberty Seated silver dollar (not a model, not a hub, but an actual coin, and not of the cent denomination) and used a reducing lathe to transfer its design to a cent die slightly less than the diameter of a quarter dollar.

The transfer was made in extreme haste, with the result that the tracing point on the dollar and the rapidly rotating cutting

head on the other end, recorded just the basic details of the dollar obverse. The stars appear as stretched-out blobs, and in the date the 4 is indistinct, causing it to read as "1851." Under low magnification the spiral path of the cutting head is seen on the obverse of the finished pattern coins.

The reverse consists simply of a wreath enclosing 1 CENT, again without any mention of the United States of America. Most were struck in a bright white nickel-content alloy in the German silver style.

As if this were not enough to say about this strange dollar-cent pattern, it is further curious to note that at the Mint a number of additional pieces seem to have been made in copper by the electrotyping process, rather than striking from dies! (See following lot.)

Technical Aspects: Weight: 53.2 grains. Diameter: 21.7 mm. Die alignment: 180°.

Purchased from Julian Leidman, May 2, 1973. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 70.



- 1008 1854 pattern cent. P-186, J-159. Rarity-6+. Liberty Seated obverse. Proof-64 BN (PCGS). Copper. Plain edge.**

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Slightly reflective light brown with blue, amber, and lilac toning. A most attractive example.

Narrative: This is an electrotype with a single seam on the edge to indicate the method of manufacture. This example has a clear ring, unlike most electrotypes which simply emit a dull thud when subjected to the ring test. Believed to be of Mint origin, and numismatically accepted as such. The specific gravity of 8.82 is slightly below the standard value of 8.96 for copper.

Technical Aspects: Weight: 73.1 grains. Diameter: 21.3 mm. Die alignment: 180°. Specific gravity: 8.82.

From RARCOA's Central States sale, April 30, 1975, Lot 347.



- 1009 1854 pattern cent. P-187, J-160 or 161. Rarity-4. Braided Hair. Proof-65 BN (PCGS). Copper. Plain edge.**

Obverse Design: Bust of Liberty, facing left, as on contemporary large copper cents. The date is below the bust and the field is plain, without stars.

Reverse Design: A continuous laurel wreath surrounds the denomination, ONE CENT; the legend, UNITED STATES OF AMERICA, around. Similar to the large copper cent, however, the wreath and lettering are smaller.

Surfaces: Brightly reflective medium brown Proof surfaces with traces of blue, lilac, and amber toning. Very sharply struck.

Narrative: Attribution by Judd number is impossible in the absence of elemental analysis. Dr. Judd reported copper strikings with a weight of 100 grains and bronze strikings which weigh 96 grains. In a survey of examples for his reference, An-

drew Pollock noted a range of recorded weights from 90.9 grains to 100.0 grains with the majority between 94.2 and 96.2 grains.

Technical Aspects: Weight: 95.8 grains. Diameter: 25.5 mm. Die alignment: 180°. Die notes: Clash marks are visible on both obverse and reverse.

Stanley Kesselman, whose main occupation has been in the securities business, has been a familiar face on the numismatic scene for many years, particularly at activities held in the New York City area. His specialty has been gold coins, although many other items are handled as well, including this pattern sold in 1971.

Purchased from Stanley Kesselman, August 30, 1971.

1855 Flying Eagle Cent



- 1010 1855 pattern cent. P-193, J-167 or 168. Rarity-4. Large Flying Eagle. Proof-64 BN (PCGS). Copper. Plain edge.**

Obverse Design: A large flying eagle faces left with 13 stars around, and the date, 1855, below.

Reverse Design: Similar to the preceding with a larger wreath.

Surfaces: Deep brown with bright blue toning over reflective Proof surfaces. Quite sharply struck with slight weakness noted at the very tips of the eagle's tail feathers and on the highest points of the wreath.

Narrative: One of many pattern cents featuring the Flying Eagle design. An interesting collection, for the very patient collector, would be a set of Flying Eagle cent patterns, one example with each different design from 1854 to 1858. Over 20 coins would be included with all the minor obverse and reverse design variations. Add in the different compositions and a long-term project will be encountered. Good luck!

Technical Aspects: Weight: 95.9 grains. Diameter: 25.5 mm. Die alignment: 180°.

Gobrecht's Eagle: The obverse is an adaptation of Christian Gobrecht's flying eagle design conceived in 1836, and in the present form (with somewhat ruffled neck feathers) was first employed in coinage on the reverse of 1838 pattern half dollars.

The story of the eagle is as follows: In the summer of 1835 Mint Director Robert Maskell Patterson contacted Philadelphia artists Thomas Sully and Titian Peale, each of considerable repute, to help with his plan of improving the artistry on coinage. Peale was to create an eagle motif, Sully a new figure of Miss Liberty. On August 1, Patterson wrote to describe the reverse motif:

"I propose an eagle flying, and rising in its flight, amidst the constellation irregularly dispersed of 24 stars and carrying in its claws a scroll with the words E PLURIBUS UNUM...." He further requested a "lifelike" bird rather than the "artificial" bird that had been on the silver and gold coinage since 1807, the design of John Reich. A "recently killed" bird was propped up in a flying position and used as a model. How this reconciles with the popular belief that Peter, the Mint mascot, was the eagle is not known. Perhaps Peter had recently died, coincidentally with the need for him as a model (more on this subsequently).

After reviewing sketches and making various changes, including having the eagle fly without anything in its talons, the final design was finished by Chief Engraver Christian Gobrecht by autumn 1836. Meanwhile, the obverse had been finessed first. Dies were ready in November 1836. Silver dollars with the eagle motif were struck soon thereafter. The present motif, that used on P-193, was not used at the time, and as noted above, was first employed on pattern half dollars two years later.

In Mint lore, the eagle in question is said to have been drawn from life from "Peter," a pet which lived at the Mint for six years and was free to come and go as he pleased, until he met his death one day by perching on a rotating flywheel. Peter, stuffed and mounted, was sent to the World's Columbian Exposition in 1892-3, and placed high above the Treasury Department exhibit. Currently (1999) Peter is exhibited in a plastic case in the lobby of

the Philadelphia Mint. In his present form, Peter bears scant resemblance to the eagle on the 1836 silver dollar, the following account notwithstanding:

The following appeared in the early 1890s in Harper's *Young People*:

"On the dollars of 1836, 1838, and 1839, and the nickel cent coins in 1856 is the portrait of an American eagle which was for many years a familiar sight in the streets of Philadelphia. "Peter," one of the finest eagles ever captured alive, was the pet of the Philadelphia Mint, and was generally known as the 'Mint bird.' Not only did he have free access to every part of the Mint, going without hindrance into the Treasury vaults where even the treasurer of the United States would not go alone, but he used his own pleasure in going about the city, flying over the houses, sometimes perching upon lamp posts in the streets. Everybody knew him, and even the street boys treated him with respect. The government provided his daily fare, and he was as much a part of the Mint establishment as the superintendent or the chief coiner. He was kindly treated and had no fear of anybody or anything, and he might be in the Mint yet if he had not sat down to rest upon one of the great flywheels. The wheel started without warning, and Peter was caught in the machinery. One of his wings was broken, and he died a few days later. The superintendent had his body beautifully mounted, with his wings spread to their fullest extent; and to this day Peter stands in a glass case in the Mint cabinet. A portrait of him as he stands in the case was put upon the coins named."

Purchased from Stanley Kesselman, August 30, 1971.

Double Struck 1855 Pattern Cent

Flying Eagle Motif



- 1011 1855 pattern cent. P-193, J-167 or 168. Rarity-4. Large Flying Eagle. Proof-64 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light brown with slightly mirrored Proof surfaces. Very faint traces of blue toning are evident. A few very minor impairments are visible, however, none of these are distracting.

Narrative: Sharply double struck with approximately 5° rotation between strikes. We have handled a few double struck examples of the large Flying Eagle patterns, most recently an example in our March 1999 offering of the Voigt and Lee Collections, Lot 6; in that instance an example of Pollock-189, dated 1854.

Technical Aspects: Weight: 95.5 grains. Diameter: 25.5 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972.

1855 P-198 Flying Eagle Cent



- 1012 1855 pattern cent. P-198, J-172 or 173. Rarity-7. Large Flying Eagle. Proof-65 BN (PCGS). Copper or bronze. Plain edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, with a smaller wreath. This is the same reverse as found on P-187, offered above.

Surfaces: Lightly reflective medium brown surfaces with sharp design details. Very slight weakness is noted on the first two stars and a few leaves in the wreath.

Narrative: The pattern Flying Eagle cents of 1854 and 1855 are fairly scarce, with any one of the varieties being much more elusive than the famous copper-nickel pattern cent of 1856. However, the earlier pieces are not as well known, and the demand for them has not been as high. The Bass Collection offers several outstanding pieces.

Technical Aspects: Weight: 92.2 grains. Diameter: 25.4 mm. Die alignment: 180°. Die notes: Very faint die polishing lines are noted on the obverse.

Purchased from Phil G. Chew, April 23, 1972.

Second High-Grade 1855 P-198 Cent



- 1013 1855 pattern cent. P-198, J-172 or 173. Rarity-7. Large Flying Eagle. Proof-64 BN (PCGS). Copper or bronze. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck with light orange-brown surfaces, in this case the result of light cleaning at some time. Traces of blue and lilac toning are visible. Another attractive example of this popular issue.

Narrative: Further confusion is noted regarding the distinction between alloys. As we have mentioned previously, it is virtually impossible to distinguish between copper (J-172) and bronze (J-173).

Technical Aspects: Weight: 93.5 grains. Diameter: 25.4 mm. Die alignment: 180°.

Purchased from R.W. Coram; Goliad, August 11, 1972.

1868 P-673 Pattern Cent

Die Variety I



- 1014 1868 pattern cent. P-673 variety I, J-608. Rarity-5. Coronet Head. Proof-64 (PCGS). Nickel. Plain edge.

Obverse Design: A bust of Liberty faces left with legend, UNITED STATES OF AMERICA, around and date, 1868, below. Miss Liberty is wearing a coronet inscribed LIBERTY. Her hair is tied back with a ribbon. The date is centered in the space between the bust and the border.

Reverse Design: A large Roman numeral "I" is enclosed in a laurel wreath with separate left and right branches, almost touching at the top of the wreath.

Surfaces: Reflective light gray with cameo devices. Minor hairlines and a few reverse spots are noted.

Narrative: The different date placements are believed to have been discovered by Harry W. Bass, Jr.

Three different denominations, the one-cent, three-cent, and five-cent pieces, all share this common design, with the reverse altered only with the change in face value. These were pro-

duced to serve as coinage examples in conjunction with a bill submitted to Congress by Representative Kelley for the creation of a series of low-denomination coins as legal tender for any amount up to one dollar.

Technical Aspects: Weight: 22.2 grains. Diameter: 15.8 mm. Die alignment: 180°. Die notes: A thin die crack from the base of ES passes through the coronet point and top of the hair bun to AMER.

From Stack's ANA Sale, August 11, 1971, Lot 311. Previously from J.M. Wade.

1868 P-673 Pattern Cent

Die Variety II



- 1015 1868 pattern cent. P-673 variety II, J-608. Rarity-5. Coronet Head. Proof-66 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding, except the date is centered, slightly more distant from the bust.

Reverse Design: As preceding.

Surfaces: Sharply struck with attractive cameo devices over mirrored Proof surfaces. Just a hint of amber toning is visible along with a few very minor reverse spots.

Narrative: This centered-date variety appears to be slightly more common than the high date. This obverse is a miniature version of the nickel three-cent piece introduced in 1865.

Technical Aspects: Weight: 23.5 grains. Diameter: 15.7 mm. Die alignment: 180°.

Purchased from Julian Leidman, November 17, 1970.

1868 Pattern Cent

Die Variety III



- 1016 1868 pattern cent. P-674, J-609. Rarity-7. Coronet Head. Proof-64 RB (PCGS). Copper. Plain edge.

Obverse Design: As preceding with the date high in the field, but from a different die.

Reverse Design: As preceding.

Surfaces: Deep orange with iridescent toning, an aesthetic treat. The obverse and reverse devices display cameo contrast with olive toning.

Narrative: This is a variation of the high date variety which, in this instance, has a sharply doubled base and serif to the digit 1. This is from a different obverse die than either P-673 variety offered above. We have designated it as Die Variety III.

This and the two preceding lots represent a numismatic mystery. Why was it necessary to have three different obverse dies? Perhaps this indicates that strikings were accomplished at three different times: an initial striking period, and then to satisfy later demand, subsequent striking periods. Perhaps the two later periods were after 1869 when a wholesale destruction of current and earlier-dated dies was said to have taken place (see introduction to the pattern section).

The existence of multiple die varieties among certain pattern coins—and the Indian Head cents of 1858 are another example—would seem to indicate that such pieces were a “stock in trade” for Mint officials for a long time. Not noted on Mint record books, such pieces were probably made for private

profit, an early day equivalent of Lesney “lunch box specials,” or other delicacies made for collectors at off-times. Walter Breen, acting on a suggestion by Richard Snow, devised the term “Midnight Minters” to describe coiners who worked in secret.

Technical Aspects: Weight: 21.1 grains. Diameter: 15.7 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972.

Superb Gem 1869 P-741 Cent



- 1017 1869 pattern cent. P-741, J-666. Rarity-6. Coronet Head. Proof-66 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding, except the date is 1869. The digit 9 is closer to the hair curl than the border, and is approximately centered below this curl.

Reverse Design: As preceding.

Surfaces: A sharply struck, lovely cameo Proof. Some slight planchet rifts are noted at the center of the reverse. The obverse has a few very small lint marks, as made.

Narrative: This pattern issue continues a series of small denomination patterns with artistically uniform designs, consisting of one-cent, three-cent, and five-cent denominations. Sets of these three were reportedly sold by the Mint for \$9.00, according to Dr. Judd. The unanswered question: did the Mint intend these as patterns to suggest a new coinage concept, or was this solely a money making venture by various Mint employees?

Technical Aspects: Weight: 22.7 grains. Diameter: 15.3 mm. Die alignment: 180°. Die notes: Numerous raised die lines are noted on the obverse.

Purchased from Julian Leidman, September 16, 1971.

Superb Gem 1869 P-742 Cent



- 1018 1869 pattern cent. P-742, J-666. Rarity-6. Coronet Head. Proof-67 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding, except the digit 9 is closer to the border and is below the left side of the curl.

Reverse Design: Similar to the preceding, however, using a different die. The ribbon ends do not line up in the same position in relation to the dentils.

Surfaces: A delightful example with sharp design details and deeply reflective fields. The upper obverse displays a bulge, indicating a sunken area in the die.

Narrative: At least three different obverse dies were used for the coinage of these pattern cents, as described by Andrew Pollock for his varieties 741, 742, and 743. Again, a numismatic mystery is presented.

Technical Aspects: Weight: 23.2 grains. Diameter: 15.8 mm. Die alignment: 180°. Die notes: Light die lines are visible on both the obverse and the reverse.

From Stack's ANA Sale, August 11, 1971, Lot 312. Previously from Stack's sale of October 1950, Lot 77.

1884 P-1929 "Holey" Cent



- 1019 1884 pattern cent. P-1929, J-1721. Rarity-6. Eastman Johnson's "holey" design. Proof-67 (PCGS). Nickel. Plain edge. Thick planchet.

Obverse Design: Irregular central perforation with legend, UNITED STATES OF AMERICA, around and date, 1884, below.

Reverse Design: The denomination, ONE CENT, is at the top with an inverted shield below. Left and right of the shield are laurel sprigs.

Surfaces: Lustrous light gray and pale gold with mildly reflective fields. A superb, gem-quality example of this intriguing pattern issue.

Narrative: This pattern was proposed and designed by American painter Eastman Johnson, who prepared the designs as early as 1879. Johnson was born in Lowell, Maine, in 1824 and died in New York City, 82 years later. The description given above, Eastman Johnson's "holey" design, is taken directly from the New York Coin & Stamp Co. catalogue of the Lorin G. Parmelee Collection, June 1890, Lot 253. In that sale, a two-piece lot including one-cent and five-cent examples of this design, realized \$1.25!

The pattern cents dated 1884 and 1885 are the third to last and next to last collectible years of such issues, with the swan song occurring in 1896 following a leap of 11 years with no issues. Eastman Johnson seems to have suggested these issues at a significantly earlier date, as sketches were available by the late 1870s. Rogers M. Fred, Jr., a consummate student of the pattern series, reported that Johnson's most famous painting was titled *Negro Life in the South*, more familiarly known as *Old Kentucky Home*, no doubt after Stephen Foster's earlier song of the same name.

Technical Aspects: Weight: 44.8 grains. Diameter: 18.0 mm. Die alignment: 180°.

From *New Netherlands Coin Co's. 61st Sale, June 30, 1970, Lot 97. Earlier from B. Max Mehl's sale of the Col. Porter Collection, June 1942, Lot 1259. Previously from William H. Woodin, Waldo C. Newcomer.*

1884 P-1930 Pattern Cent

Eastman Johnson's Design



- 1020 1884 pattern cent. P-1930, J-1722. Rarity-7. Eastman Johnson's "holey" design. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Reflective light gray with cameo devices. The reverse fields are more deeply mirrored close to the devices. A superb example.

Narrative: The exact purpose of these annular patterns is unknown, however, it has been suggested that the design was to aid the blind in distinguishing these from higher denomination coins of similar size. For more information, see *Numismatic Scrapbook Magazine*, "The Eastman Johnson 'Holey Design' Patterns," June 1963, p. 1644.

Technical Aspects: Weight: 12.0 grains. Diameter: 17.9 mm. Die alignment: 180°.

From our sale of the *Armand Champa Collection, May 20, 1972, Lot 969. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 550.*

1885/3 P-1950 "Holey Cent" in Silver



- 1021 1885 pattern cent. P-1950, J-1740. Rarity-6. Annular (ring-form) Planchet. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: Similar to the preceding. The central perforation is more evenly formed and has a circle of dentils as ornamentation. The legend and date, 1885/3, are centered in the space between the inner and outer rims.

Reverse Design: Similar to the preceding. The shield is upright and the laurel sprigs have more leaves. There is an inner rim of dentils and the denomination, above, is in larger letters.

Surfaces: Deep mirrored fields and light gold toning highlight this sharply struck gem.

Narrative: The digit 5 is over a 3, one of the few overdates among pattern coinage. The overdate feature is especially prominent, with a flat-top digit 3 below the final 5, giving a flat appearance to the normally curved top of the 5. This may suggest that dies for Johnson's proposal were prepared in 1883.

Technical Aspects: Weight: 53.8 grains. Diameter: 18.0 mm. Die alignment: 180°. Die notes: Numerous die lines are visible on the obverse. The reverse has a crack from the outer border to the inner border, through the right side of N in ONE.

From *Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1258.*

Memorable Quality 1896 P-1982 Cent



- 1022 1896 pattern cent. P-1982, J-1767. Rarity-6+. Shield obverse. Proof-64 (PCGS). Nickel. Plain edge.

Obverse Design: A shield with LIBERTY on a scroll passing over the shield. The motto, E PLURIBUS UNUM, is above, and the date below. Thirteen stars are arranged with seven left and six right. Two poles cross behind the shield with a Liberty cap at the top of the pole to the viewer's left and an eagle on the pole to the right. The eagle's head is centered under S.

Reverse Design: A wreath with stem at 7:00, encircles the denomination, 1 CENT, in a counterclockwise turn. The legend, UNITED STATES OF AMERICA, is outside the wreath.

Surfaces: A superb cameo Proof with light gold toning and sharp design details. Far superior to the typical example of this pattern variety, usually quite dull with numerous spots.

Narrative: These patterns, including one-cent and five-cent denominations, were prepared to test various alloys to find one more suitable than the current bronze alloy in use for the one-cent coinage, and the nickel alloy for the five-cent pieces.

Technical Aspects: Weight: 47.2 grains. Diameter: 19.3 mm. Die alignment: 180°. Die notes: Numerous vertical striae are noted on both the obverse and reverse.

Purchased from *Stanley Kesselman, August 30, 1971.*

1896 P-1983 Pattern Cent



(photo enlarged to twice actual size)

- 1023 1896 pattern cent. P-1983, J-1768a. Rarity-6. Shield obverse. Proof-64 (PCGS). Bronze. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Nearly full mint red, actually a blend of light and deep orange. Faint traces of lilac are visible on both surfaces. This has the appearance that most would describe as full red. Sharply struck with a few very tiny spots, primarily on the reverse. Moderately reflective fields. Possibly brass composition, listed by Andrew Pollock as P-1984.

Technical Aspects: Weight: 47.6 grains. Diameter: 19.3 mm. Die alignment: 180°.

Notes: The *Annual Report* by the director of the Mint discussed these patterns under the heading "Material for Minor Coins." This report talked about the suitability of various alloys from the artistic and practical point of view. Further, the director reported on a resolution passed on the recommendation of the Committee of Coinage, Weights, and Measures:

"Resolved, That the Secretary of the Treasury be requested to communicate to the House at the commencement of the next session such information as he may have, or may be able to obtain meantime, as to the comparative merits and advantages of pure nickel, nickel alloy, aluminum combined or alloyed with other metals, and of copper bronze as material for our minor coins; and for the purpose of making such information as full and complete as possible the Secretary of the Treasury is authorized to have struck such experimental minor coins of the metals above mentioned, pure and in combination with other metals, as he may deem necessary and proper, and is requested to communicate to the House the results and conclusions derived from such experimental coinage."

A Cache of 1896 Patterns

Dave Bowers informed the cataloguer of this lot (Mark Borckardt) that he had bought a very extensive group consisting of dozens of pattern 1896 cents and five-cent pieces in the 1950s from Robert K. Botsford, of Nescopock, Pennsylvania. These were obtained from the William H. Woodin estate through channels other than the distribution made by a Woodin heir to Abe Kosoff and Abner Kreisberg in the 1940s, and other Woodin distributions. The cache of 1896 patterns had been stored in Berwick, Pennsylvania, for many years, and probably had been acquired by Woodin circa 1908 when he exchanged two 1877 gold \$50 patterns back to J.W. Haseltine and Stephen K. Nagy, and received "several crates" of patterns that had been stored for a long time at the Mint. The group of 1896 coins had not been kept well in the meantime, and most were in grades that might be designated as Proof-60 today. There were no choice or gem specimens.

Purchased from Julian Leidman, September 16, 1971.

1896 P-1985a Pattern Cent Variety

Discovered by Harry Bass, Unknown to Judd



(photo enlarged to twice actual size)

- 1024 1896 pattern cent. P-1985a, J-1768a. Rarity-7. Shield obverse. Proof-65 (PCGS). Bronze. Plain edge. The discovery specimen.

Obverse Design: General style as preceding, but from a different die with minor variations. The eagle's head is under the right side of S. Shown in a 2x enlargement to illustrate the differences.

Reverse Design: As preceding, however, from a different die with minor variations.

Surfaces: An incredible gem Proof with deeply reflective pinkish orange and bright blue surfaces. The devices have considerable lustre although this feature is subdued by the toning. An aesthetically superb example.

Narrative: As noted below, this specific die variety was discovered by Harry Bass among patterns in his collection. As such, it is of special importance in the present sale.

Technical Aspects: Weight: 48.4 grains. Diameter: 19.2 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: Different obverse and reverse dies from those of J-1768, unlisted.

Purchased from Julian Leidman, September 16, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 563.



- 1025 1942 pattern cent. P-2073. Rarity-8. Liberty and Justice. MS-64 BN. Bronze. Plain edge.

Obverse Design: A bust of Miss Liberty faces right, wearing a cap with a ribbon falling to her shoulder. An olive branch is displayed on the cap, behind her ear. Inscribed LIBERTY to the left and JUSTICE to the right, with the date, 1942, below.

Reverse Design: A laurel wreath encloses the legend UNITED STATES MINT, in three lines.

Surfaces: Satiny light olive with traces of mint red around a few letters.

Narrative: The denomination is not stated on this coin, however, it is the size of a one-cent piece, made of bronze, and certainly created during the Mint's attempt to find a suitable copper substitute, which they accomplished, producing the steel cent in 1943. This variety is listed as Rarity-8 by Andrew Pollock, with the presently offered example being the only one listed by him in his census. Others certainly exist, although we do not know the exact number. In any event, this is definitely a rarity, a good companion piece for the specialist in Lincoln cents.

For additional information about this pattern issue, refer to William G. Anderson, "The United States Experimental Cents of 1942," *The Numismatist*, December 1975, pp. 2643-2648.

Technical Aspects: Weight: 47.1 grains. Diameter: 18.9 mm. Die alignment: 360°.

From Superior's sale of the Dr. Charles Ruby Collection, Part 3, February 10-12, 1975, Lot 879.

1849 P-126 Pattern 3¢



- 1026 1849 pattern three-cent piece. P-126, J-112. Restrike. Rarity-6+. Half dime obverse. Proof-64 (PCGS). Silver-copper. Reeded edge.

Obverse Design: The 1849-dated Liberty Seated design as employed for the production of half dimes in this year.

Reverse Design: Roman numeral III in a plain field with dentils at the border. This reverse design was prepared by William E. DuBois. Certainly, very little thought was required for this hastily produced pattern issue.

Surfaces: Sharply struck, based on examination of the obverse, with reflective surfaces. A splash of golden orange is visible in the left obverse field. The reverse has very light toning as well. Raised planchet rifts, or bubbles, are noted on the reverse.

Narrative: The reverse is double struck, rotated between striking. There is no evidence of doubling on the obverse. The date is noticeably doubled, most prominent on the digits 1, 4, and 9. This appears to be from the same obverse die described in our Eliasberg catalogue, Lot 975. An interesting companion piece for the collector of Liberty Seated half dimes or three-cent pieces.

Technical Aspects: Weight: 21.2 grains. Diameter: 15.2 mm. Die alignment: 180° or 360°.

Purchased from Lee Hewitt, April 17, 1972.

Curious 1868 Pattern Three Cents

Divergent Die Diameters



- 1027 1868 pattern three-cent piece. P-680, J-615. Rarity-6. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Similar to the design appearing on regular-issue nickel three-cent pieces. The border is considerably wider.

Reverse Design: Roman numeral III is enclosed by a wreath of corn, cotton, wheat, and tobacco, similar to the wreath found on Flying Eagle cents and other regular-issue coinage.

Surfaces: Light nickel gray surfaces with reflective mirrored fields and cameo devices. Sharply struck with complete details in the reverse wreath. A few minor spots are noted on the reverse.

Narrative: This pattern has an obverse from the dies of a regular issue three-cent nickel piece, but on a planchet the size of a one-cent coin. The reverse die is of the normal one-cent diameter. An interesting combination yielding a wide obverse border and narrow reverse border.

Technical Aspects: Weight: 46.3 grains. Diameter: 19.1 mm. Die alignment: 360°.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

1868 P-682 Pattern 3¢



- 1028 1868 pattern three-cent piece. P-682, J-616. Rarity-7. Coronet Head. Proof-65 RB (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A lovely Proof example with considerable mint red remaining over olive-brown. Both obverse and reverse exhibit vivid blue and lilac toning. Very sharply struck with only a few very minor spots or other impairments.

Narrative: The reverse has a wreath that is very similar to the "agricultural" wreath found on the reverse of the Flying Eagle cent, issued a few years earlier.

Technical Aspects: Weight: 45.9 grains. Diameter: 19.1 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.



- 1029 1868 pattern three-cent piece. P-687, J-618. Rarity-5. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Similar to preceding, from a larger diameter die, so that the borders are of a more normal width.

Reverse Design: Roman numeral III within a laurel wreath.

Surfaces: A delightful cameo Proof with light gray nickel surfaces and very sharp design details.

Narrative: A twin to the regular-issue three-cent piece, but with the diameter of the one-cent piece of this era.

Technical Aspects: Weight: 45.1 grains. Diameter: 19.1 mm. Die alignment: 180°.

Purchased from Julian Leidman, November 17, 1970.



- 1030 1869 pattern three-cent piece. P-753, J-676. Rarity-5. Coronet Head. Proof-55 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding, except the date is 1869.

Reverse Design: As preceding.

Surfaces: Slightly reflective pale gray surfaces with moderate hairlines. Rather unimpressive design details.

Narrative: A continuation of the small-denomination patterns featuring the design of the regular three-cent nickel issue, these patterns having been introduced the previous year. This is of the same diameter as the regular-issue one-cent coin. This pattern should prove to be a rather affordable example for the enthusiast who seeks a Bass Collection coin for a modest cost.

Technical Aspects: Weight: 45.8 grains. Diameter: 19.1 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, February 1, 1972.

Cameo Proof Pattern P-755 Three Cents



- 1031 1869 pattern three-cent piece. P-755, J-676. Rarity-7. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding, except the dentils are longer and the lower left ribbon tip is shorter.

Surfaces: A lovely cameo Proof with extremely heavy lustre on the devices and deeply mirrored fields. A few very minor spots are visible on the reverse. Minor lint marks are noted as made.

Narrative: Most of these small denomination patterns, featuring the Coronet design, are relatively common as patterns

go, however, this variety appears to be an exception, with just five or six known.

Technical Aspects: Weight: 45.5 grains. Diameter: 19.1 mm. Die alignment: 180°. Die notes: Faint die lines are visible, especially on the reverse.

From Stack's ANA Sale, August 11, 1971, Lot 339. Previously from New Netherlands Coin Co.

1881 P-1869 Liberty Head 3¢



(photo enlarged to twice actual size)

1032 1881 pattern three-cent piece. P-1869, J-1668. Rarity-6+. Liberty Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Bust of Liberty facing left, a coronet in Liberty's hair is inscribed with LIBERTY. The legend, UNITED STATES OF AMERICA, is around with the date, 1881, below.

Reverse Design: A wreath of corn, wheat, and cotton encloses a large Roman numeral III.

Surfaces: Pale gray with deep mirrored fields around heavy cameo devices. A most attractive presentation. A few very minor spots are noted, as are insignificant lint marks, the latter as struck.

Narrative: The series of Liberty Head patterns featuring denominations of one cent, three cents, and five cents were promoted by Mint Superintendent A. Loudon Snowden, bringing order to a chaotic coinage system. The proposed plan included the following important details: uniformity of alloy, due proportions of weight for each denomination, uniformity of design, and due proportion of size for each denomination.

The design, by Charles E. Barber, was later used on the 1883 Liberty head nickel. Many numismatists believe that the Liberty Head as used here and on related issues was his finest work.

Technical Aspects: Weight: 44.9 grains. Diameter: 19.1 mm. Die alignment: 180°. Die notes: On the obverse, the letter U is sharply doubled.

Purchased from Lee Hewitt, April 17, 1972.

1866 P-562 Washington Nickel



1033 1866 pattern five-cent piece. P-562, J-470. Rarity-6. Washington portrait. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: A bust of Washington faces right with IN GOD WE TRUST above and the date, 1866, below. The final date digit touches, or is very close to, the bust of Washington.

Reverse Design: Two laurel branches are tied together with a ribbon bow. A short numeral 5 is within and the legend, UNITED STATES OF AMERICA, is around.

Surfaces: Bright gray cameo Proof with deeply reflective fields. Just a hint of light gold toning is visible when this lovely

coin is tilted in the light. Very sharply struck with pristine surfaces. A faint trace of planchet roughness is visible on the reverse, around RICA. This characteristic was most likely present at the time this example was struck.

Narrative: In the 1860s, when this pattern was produced, coins, tokens, and medals bearing the likeness of George Washington were "hot properties" in the market. Today, in 1999, we hope for a renewed interest in this collecting area, as this year marks the 200th anniversary of Washington's death.

Technical Aspects: Weight: 77.1 grains. Diameter: 20.6 mm. Die alignment: 180°.

Washingtonia Leads the Market: In the 1860s, patterns with Washington's portrait were exceedingly popular with collectors. Much work has been done in the field of Washingtonia by numismatists from James Ross Snowden (1861) to W.S. Baker (1885) to Russell Rulau and George J. Fuld (multiple productions, including the 2nd edition of *Medallic Portraits of Washington*, just released, and available from our Publications Department), virtually nothing has been done on the iconography of the portraits. Here lies a fertile field for research.

Modeled after busts by Pierre Simon Benjamin Du Vivier and also Jean Antoine Houdon, several different 19th-century artists made their own adaptations, the one here possibly being by Anthony C. Paquet, although it is a close cousin to that of Robert Lovett, Jr., a highly accomplished die sinker in the private sector in the same city. Charles Cushing Wright produced a version as well, and as Wright's was among the first uses in America of Du Vivier's portrait, some later dies by others have been incorrectly attributed to Wright.

As has been related in several places, including in Dave Bowers' *American Numismatics Before the Civil War, 1760-1860*, and in his various studies of the rare coin market and its cycles, Washington items were the "hottest" series in coin collecting during the general period from 1858 through the 1860s. Mint Director James Ross Snowden took a particular fancy to them.

Certain items of correspondence from this era shed light on the situation:

On January 22, 1859, Mint Director James Ross Snowden wrote the following telling letter to Howell Cobb, secretary of the Treasury (Howell is remembered in other sectors as a defector to the South soon thereafter, during the Civil War):

"Sir, we are daily pressed upon, by collectors of coins from all parts of the country either by letter or in person, for specimens of pattern pieces of coin, and rare types. A few of these have been in every case issued—some of them got into the hands of dealers and are sold at excessive prices. I propose with your approbation, to check this traffic, and at the same time gratify a taste which has lately increased in this country, and seems to be increasing every day, namely by striking some of each kind and affixing a price to them, so that the profits may inure to the benefit of the Mint Cabinet of coins and ores which is the property of the United States; an exact account of which will be kept and rendered to the Department."

There we have it: Director Snowden proposes the expanded restriking of coins (which by that time had been going on for quite a while, but now there was a wider market) for use in augmenting the Mint's own collection. Not stated in the above letter was that Snowden's favorite specialty was tokens and medals relating to George Washington, and to this end he set about with fervor building a display of these within the Mint Cabinet (being the official collection begun at the Mint in June 1838 and continued since that time). Snowden sponsored, lent his name to the title page, and partially wrote two excellent books, each elegantly illustrated, *Description of Ancient and Modern Coins in the Cabinet Collection of the Mint of the United States*, published in 1860, and, in 1861, *A Description of the Medals of Washington: The Medallic Memorials of Washington in the Mint of the United States*. In an era in which there was very little literature on United States coins and related pieces, these two works were well received. Even today both books can be reviewed for the excellent information they contain.

In his letter of January 22, 1859, Snowden reveals that when collectors have requested that specimens of "patterns" and "rare types" have been in "every case issued" when requested by collectors. At the time the Mint had an abundant supply of backdated dies on hand, and when a die could not be found, a new one was often made. In summary, Snowden, apparently without thought of personal gain, suggested that such coins should be restruck on a more formal basis, assigned prices, and the profits should go to augment the Mint Cabinet.

In January 1859, coin dealer John K. Curtis asked Snowden if the Mint could supply a specimen of the very rare 1851 Liberty Seated dollar, and the director replied that "one could be struck from the dies of that year." Today we know that two new obverse dies for the 1851 dollar was made up, each differing in minute details from the original 1851 die, which, apparently, had either been lost or rendered unserviceable.

In the same vein is Director Snowden's response to a letter from a P. Clayton, who made this request:

"Dear Sir,

"If you have specimens in copper of the new \$20, also model half & quarter dollars & specimen cents struck last year before settling on the new device now used—& can spare them without detriment to the public interest, I would like to have them. My object is to give them to a friend who seems to have a passion for specimens of coins."

Snowden's reply, dated January 24, 1859, bore the notation "Unofficial" and commented:

"Dear Sir,

"I have rec'd your note of the 22nd inst. and learn from it that you are acquiring a personal knowledge of the 'passion for specimens of coins' which possesses so many people in our country. On Saturday I had nine applications of a similar character—today (now 12 o'clock) I have had three. It was in view of this increasing, as well as troublesome, taste that I made the request mentioned in my official letter of last Saturday (22nd inst.) which I hope will deserve the sanction of the department.

"In reference to the specimens you ask for I have to state that the trial piece in copper of the double eagle of 1859 which I left at the Department is the only one I had: I have a few of the specimen cents but not all the varieties. I could send you two or three of these, but perhaps it will be best to defer sending them until the new arrangement is made, when your friend, and all other collectors of Coins, AND THEIR NAME IS LEGION, can be supplied to their heart's content."

Again, in summary his letter specifically states that Snowden's stock of "specimen cents" made the preceding year, 1858, was diminished to the point of having only "a few" coins, possibly only two or three different, but that a "new arrangement" was in the offing under which "collectors of coins... can be supplied to their heart's content."

It would seem that no further proof is required to demonstrate that the Mint in 1859 intended to restrike 1858-dated cents and other rarities.

While today in 1999, it might be viewed that such practice was a "naughty" one, at the time the Mint had a long history of accommodating the wishes of collectors. However, before long the situation would go "underground," and various employees of the Mint would make coins for their private profit, not for the enrichment of the Mint Cabinet. Along the way, the Mint would issue many phony denials, misleading statements, false authentications, and other inexcusable statements, soon earning the enmity of much of the collecting community—especially those who did not have privileged connections to Mint insiders. However, in January 1859 Snowden's motives seemed to have been selfless.

It has been suggested by Don Taxay, Walter Breen, and others that Snowden was engaged in some illegal activity, particularly in view of coinage laws dated 1792 and 1837 which stated that "all coins bear the year of their issue." However, in practice the Mint violated these laws countless times. In fact, even in our own era in the late 20th century the Mint continues to do this, as in the restriking of denominations from Lincoln cents to Kennedy half dollars in the mid-1960s from earlier-dated dies, the pre-striking of 1976 Bicentennial coins beginning in 1974, etc., etc., even including the recent striking of 1999-dated Proof sets in 1998. The list is a long one.

Notwithstanding the seeming openness of Snowden's January 1859 communications, before long there were abuses and, apparently, restrikes in various series were being sold—at least by secondhand parties—without disclosing that they were of recent manufacture. On June 14, 1859, dealer Edward D. Cogan wrote to Director Snowden:

"I have been applied to by a great many collectors of American coins wishing to be informed whether the report now current—that there are many of the pattern cents being restruck at the Mint for the purpose of exchanging them for Washington pieces is true.

"The only answer I can give is that the many pieces shown me lately would tend to confirm the report. A rumor of this kind uncontradicted will tend to depreciate the value of every fine piece in whatever collection it may be found and I should be glad if you would give it the most unqualified denial."

Snowden continued his posture of free dissemination of information by replying:

"It is quite true that I have caused a number of pattern or specimen cents to be struck for the purpose of exchanging them for Washington pieces whenever opportunities to do so occur.

"If you possess any Washington pieces I would be much obliged if you will send me a list of them, and if there are any among them which I desire for the Cabinet I would be pleased to procure them by giving you in exchange other interesting medals or coins."

Beginning in 1859, Snowden, William E. Dubois, and other Mint officials kept busy augmenting the Washington Cabinet section of the Mint Collection (this display would be dedicated on February 22, 1860).

Snowden offered such numismatic delicacies as recognized rarities, Proofs, patterns, and low-mintage coins in exchange for Washington medals and other desired items. Such trades were pleasing to Mint officials and collectors alike. By this process and by selected purchases, the Washington display was increased from a nucleus of "four or five specimens" to 138 pieces by February 1860.

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Purchased from Abe Kosoff, August 3, 1971.

1866 P-571 Washington Pattern 5¢

High Relief Portrait



1034 1866 pattern five-cent piece. P-571, J-481. Rarity-7. Washington portrait. Proof-64 (PCGS). Nickel. Plain edge.

Obverse Design: A small bust of Washington, in high relief, faces right with GOD AND OUR COUNTRY above and the date, 1866, below. In our Eliasberg Collection catalogue, we suggested that this obverse motif was designed in the style of Charles Cushing Wright, and may even have been engraved by Wright, prior to his death in 1854.

Reverse Design: A tall, well-formed 5 is enclosed by two laurel branches tied below with a ribbon and bow. The legend, UNITED STATES OF AMERICA, is around.

Surfaces: Sharply struck with reflective light gray and faint orange toning. A few minor spots are present on both obverse and reverse.

Narrative: As with many patterns of different eras, there were several dies involved in the production of the Washington five-cent pattern issues. Pattern five-cent pieces of this year with a bust of Washington include those with legends such as UNITED STATES OF AMERICA, or the motto IN GOD WE TRUST, or GOD AND COUNTRY. Of these three basic layouts, Andrew Pollock assigned 40 different variety numbers, based on reverse designs or metallic compositions. An interesting study would entail descriptions of specific minute die variations and die states to determine the specific emission sequence.

Technical Aspects: Weight: 76.9 grains. Diameter: 20.6 mm. Die alignment: 180°.

Not only were numismatists interested in Washington items in the 1860s, but this passion was also shared by the general public. In June 1865 the *New York Journal of Commerce* commented:

"But why can we not have the head of Washington on our coinage now? The cent is the coin in most common use, and on that it ought to be placed. We respectfully urge it on the attention of the director of the Mint. Let us have a few patterns with the head of Washington submitted to the Treasury Department, and do a good thing by thus adopting the memory of Washington as a special object of veneration."

Chief Engraver Longacre did not respond with any cent patterns, but this suggestion may have influenced the production in 1865-1866 of several pattern nickel five-cent pieces (in anticipation of the launching of this new denomination in 1866) with the portrait of Washington, including such patterns as the one offered in the present lot.

From our sale of the River Oaks Collection, November 11, 1976, Lot 928. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 226.

1866 Pattern Shield 5¢



- 1035 1866 pattern five-cent piece. P-589, J-504. Rarity-7. Shield obverse. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: The adopted type with a shield and laurel branches, the motto IN GOD WE TRUST, above and the date, 1866, below.

Reverse Design: A short numeral 5 is enclosed by two laurel branches with the legend, UNITED STATES OF AMERICA, around.

Surfaces: A lovely nickel gray cameo Proof with reflective mirrored fields and very few minor spots. Sharply struck with all obverse and reverse leaves fully detailed.

Narrative: With so many different pattern five-cent coins issued this year in the composition now described simply as "nickel," we wonder if these were all produced in the final composition chosen for this denomination (75% copper and 25% nickel), or were there experimental compositions used? Of course, expensive elemental analysis would be required to make any distinction.

Technical Aspects: Weight: 75.2 grains. Diameter: 20.6 mm. Die alignment: 180°.

From Kagin's sale of the 70's, November 2, 1973, Lot 338. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 236.

1867 P-623 Indian Head 5¢

Signed by Longacre



- 1036 1867 pattern five-cent piece. P-623, J-562. Rarity-7. Longacre's Indian Head. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: A bust of Liberty wearing a headdress with four feathers and four stars. A ribbon across Liberty's hair is inscribed UNION & LIBERTY. The legend, UNITED STATES OF AMERICA, is above with the date, 1867, below. Below the truncation is LONGACRE F., the engraver's signature.

Reverse Design: An ornate shield is overlaid by a large Roman numeral V with the motto, IN GOD WE TRUST, above. Slight doubling is noted on certain vertical stripes in the shield.

Surfaces: Attractive light gray with deeply reflective fields and cameo devices. A few minor surface marks are visible, primarily in the obverse fields. The reverse is superb and might qualify as Proof-65 if graded separately.

Narrative: This is one of few instances in American numismatic history in which the engraver's complete surname was included as part of the design. A more famous instance, of course, is seen on 1836-dated Gobrecht dollars.

Technical Aspects: Weight: 21.7 grains. Diameter: 21.5 mm. Die alignment: 180°.

Purchased from our firm on August 11, 1971.

1867 Coronet Head Pattern 5¢



- 1037 1867 pattern five-cent piece. P-627, J-566. Rarity-6. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Bust of Liberty facing left, wearing a coronet inscribed LIBERTY. The legend, UNITED STATES OF AMERICA, is around with the date, 1867, below.

Reverse Design: Laurel branches tied by a ribbon and bow encircle the denomination, 5 above and CENTS in a straight line. The motto, IN GOD WE TRUST, is above the wreath in very small letters.

Surfaces: Reflective light gray with cameo devices. An attractive Proof with a few minor spots, yet very pleasing overall.

Narrative: Another pattern from a long series of five-cent pieces produced from 1865 through 1869. Thinking about a collection of these? A complete set for these five years, by Pollock variety, would include over 120 individual pieces and would offer a fascinating challenge.

Technical Aspects: Weight: 76.0 grains. Diameter: 20.7 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 351. Previously from J.M. Wade.

Another 1867 P-627 Pattern



- 1038 1867 pattern five-cent piece. P-627, J-566. Rarity-6. Coronet Head. MS-64 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Satiny light gray with a splash of bright orange on the obverse. Sharply struck with only a few minor reverse spots.

Narrative: A duplicate of the preceding.

Technical Aspects: Weight: 75.8 grains. Diameter: 20.6 mm. Die alignment: 180°.

Purchased from Stanley Kesselman, August 30, 1971.

in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 256.



- 1039 1867 pattern five-cent piece. P-638, J-570. Rarity-5+. Coronet Head. Proof-64 (PCGS). Nickel. Plain edge.

Obverse Design: Similar to preceding, except the coronet has a star below LIB. The digit 7 is distant from the hair curl.

Reverse Design: Similar to preceding, with CENTS in a curved line below 5.

Surfaces: Very attractive cameo Proof with reflective fields. A few minor spots are evident.

Narrative: This design, with Miss Liberty wearing a coronet, is quite similar to the regular-issue nickel three-cent coins, first minted in 1865.

Technical Aspects: Weight: 75.9 grains. Diameter: 20.6 mm. Die alignment: 180°.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1274.

1867 Coronet P-639 Pattern 5¢

Low 7 Variety



- 1040 1867 pattern five-cent piece. P-639, J-571. Rarity-7. Coronet Head. Proof-65 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deep brown with light blue, lilac, and amber toning. Reflective fields and cameo devices. Sharply struck with numerous die lines in the reverse field, as made.

Narrative: The two obverse die variations were not distinguished by Dr. Judd. It is quite possible that Harry Bass was the first to make the distinction between the High 7 and Low 7 obverse varieties. He was an active student of this series during a time when most collectors had little interest in studying the minute variations among different dies.

Technical Aspects: Weight: 77.5 grains. Diameter: 20.6 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972.



- 1041 1867 pattern five-cent piece. P-640, J-570a. Rarity-8. Coronet Head. Proof-55 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding except the digit 7 is close to the hair curl.

Reverse Design: As preceding.

Surfaces: Pale gray nickel surfaces with faint orange toning.

Narrative: This obverse die variation may have been discovered by Harry Bass. Only two or three pattern five-cent pieces are known from this specific obverse.

Technical Aspects: Weight: 77.0 grains. Diameter: 20.6 mm. Die alignment: 180°.

Purchased from Julian Leidman, September 16, 1971. Illustrated

1868 P-692 Pattern 5¢



- 1042 1868 pattern five-cent piece. P-692, J-623. Rarity-5+. Coronet Head. Proof-63 (PCGS). Nickel. Plain edge.

Obverse Design: A head of Liberty wearing a coronet inscribed LIBERTY. Around, the legend UNITED STATES OF AMERICA; below, the date 1868. This design is virtually identical to the regular-issue nickel three-cent piece and was employed for the production of many pattern issues throughout the middle and late 1860s.

Reverse Design: A laurel wreath with two branches tied by ribbon and bow. Inside, the denomination with 5 above and CENTS in a curved line below. The motto, IN GOD WE TRUST, is above in very small letters.

Surfaces: Lightly reflective nickel gray surfaces with a very minor scratch in the lower right obverse. A few insignificant spots are present on both obverse and reverse. Relatively sharp strike with a few of the beads on the top edge of the coronet merged.

Narrative: Two planchet sizes are known. This example is on a normal-size planchet for the nickel five-cent piece. See the next lot, P-693, for a broad planchet pattern from the same dies.

Technical Aspects: Weight: 74.9 grains. Diameter: 21.6 mm. Die alignment: 190°.

Purchased from Lee Hewitt, April 17, 1972.

1868 P-693 Pattern 5¢

Planchet Variant



- 1043 1868 pattern five-cent piece. P-693, J-624. Rarity-6. Coronet Head. Proof-66 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb example with highly reflective light gray Proof surfaces. Very sharply struck on a broad planchet. Several die polishing lines are present on both obverse and reverse.

Narrative: The same dies as found on the previous lot, however, struck on a broad planchet with very wide obverse and reverse borders outside the dentils.

Technical Aspects: Weight: 91.8 grains. Diameter: 24.1 mm. Die alignment: 190°. Die notes: As noted above, numerous die polishing lines are noted on both obverse and reverse.

From Stack's ANA Sale, August 11, 1971, Lot 355. Previously from William H. Woodin; King Farouk (Palace Collection, 1954); Bolender Sale, March 1959, Lot 636; Waldorf Sale, April 1959, Lot 1039.

Splendid 1868 P-700 Pattern 5¢



- 1044 1868 pattern five-cent piece. P-700, J-630. Rarity-7. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: An ornate shield is overlaid by a large Roman numeral V with the motto, IN GOD WE TRUST, above. Doubling is noted on certain vertical shield stripes, indicating that this is the exact same die used earlier for P-623.

Surfaces: Attractive pale gray with moderately reflective fields. Very slight weakness is noted among the high points of Liberty's hair, possibly as much a die characteristic as an indication of quality of strike.

Narrative: The wide obverse border suggests that the obverse die may be the same as that used for three-cent nickel patterns of this year.

Technical Aspects: Weight: 77.2 grains. Diameter: 21.8 mm. Die alignment: 190°.

Purchased from Lee F. Hewitt, April 17, 1972.

1868 P-701 Coronet Head 5¢

Only Two Traced



- 1045 1868 pattern five-cent piece. P-701, J-631. Rarity-8. Coronet Head. Proof-64 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: A wreath of laurel branches encloses a Roman numeral V. Above, a scroll and Maltese cross bear the inscription IN GOD WE TRUST.

Surfaces: Lovely mahogany brown with bright blue overtones. Numerous lines in the obverse and reverse fields appear to be primarily die polishing lines, however, with a few post-mintage hairlines as well.

Narrative: An important pattern rarity with only two examples enumerated by Andrew Pollock. An important, perhaps once in a lifetime opportunity.

Technical Aspects: Weight: 73.9 grains. Diameter: 21.7 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 357. Previously from William H. Woodin, Col. E.H.R. Green, J.M. Wade. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 276.

1868 Coronet Head P-702 5¢



(photo enlarged to twice actual size)

- 1046 1868 pattern five-cent piece. P-702, J-632. Rarity-7. Coronet Head. Proof-65 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: A Roman numeral V is surrounded by a wreath of oak and olive leaves. Above, a scroll and star.

Surfaces: Superb cameo Proof with medium brown and bold blue toning. The devices are lighter tan and blue with traces of mint red on both obverse and reverse.

Narrative: The reverse design is virtually identical to that found on P-623 offered above, and may be from the same exact die. Study of minute die variations is an undertaking that has been attempted by very few numismatists to this point in time, but the discipline is evolving, and we expect that the next book on patterns will have much information of this nature.

Technical Aspects: Weight: 73.4 grains. Diameter: 21.8 mm. Die alignment: 180°.

Purchased from Julian Leidman, November 1, 1973. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 277.

1868 P-704 Pattern "V" Nickel



- 1047 1868 pattern five-cent piece. P-704, J-633. Rarity-6. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Similar to the preceding, however, the bust appears slightly smaller and a star is located below LIB on the coronet.

Reverse Design: A large Roman numeral V is within a laurel wreath of two branches with ribbon and bow. Above, a scroll inscribed IN GOD WE TRUST is surmounted by a small Maltese cross.

Surfaces: Reflective light gray with a trace of gold toning. Sharp design details enhance the aesthetic appeal of this gem. A few very minor spots are visible on the reverse.

Narrative: This variety has a reverse die not used in previous years. A large Roman numeral V indicates the denomination, a novelty in 1867.

Technical Aspects: Weight: 77.1 grains. Diameter: 21.7 mm. Die alignment: 180°. Die notes: Light die lines are visible on both surfaces.

Purchased from Lee F. Hewitt, April 17, 1972.

1869 Coronet Head P-762 5¢



- 1048 1869 pattern five-cent piece. P-762, J-683. Rarity-7. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: A bust of Liberty faces left with a coronet inscribed LIBERTY and a star below LIB. The legend, UNITED STATES OF AMERICA, is around with the date, 1869, below.

Reverse Design: An ornate shield is overlaid by a large Roman numeral V with the motto, IN GOD WE TRUST, above. This is the same design found on P-623 and P-700, both offered earlier.

Surfaces: Lightly reflective surfaces with cameo devices. A few minor hairlines and other abrasions are present. Slightly weak at the central points of obverse and reverse.

Narrative: A continuation of the series of small denomination patterns, most likely produced for the personal profit of Mint personnel, rather than for research purposes of the Mint and Congress.

Technical Aspects: Weight: 77.0 grains. Diameter: 21.8 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 3, 1971.



- 1049 1869 pattern five-cent piece. P-763, J-684. Rarity-5. Coronet Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: Same as P-704, above. A large Roman numeral V is within a laurel wreath of two branches with ribbon and bow. Above, a scroll inscribed IN GOD WE TRUST is surmounted by a small Maltese cross.

Surfaces: Bright gray Proof surfaces that are deeply mirrored with moderate cameo devices.

Narrative: According to Dr. Judd, three-piece groups of small denomination patterns were sold by the Mint for \$9 per set. This issue seems to be a likely candidate for inclusion in such a trio.

Technical Aspects: Weight: 73.8 grains. Diameter: 21.8 mm. Die alignment: 180°. Die notes: Minute die lines are visible on both obverse and reverse.

Purchased from Abe Kosoff, August 3, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 293.

1871 Error Reverse Liberty Head 5¢



- 1050 1871 pattern five-cent piece. P-1184, J-1050. Rarity-6. Coronet Head. Proof-64 (PCGS). Nickel. Plain edge.

Obverse Design: Liberty faces left and is wearing a coronet inscribed LIBERTY. The legend, UNITED STATES OF AMERICA, is around with the date, 1871, below.

Reverse Design: A large, reversed Roman numeral V with CENTS in a curved line below. The denomination is surrounded by a wreath of laurel tied at the bottom by ribbon and bow.

Surfaces: Light gray with faint dusky toning. The fields are deeply mirrored with moderate cameo devices. A few minor spots are visible, as are scattered lint marks, one of these appearing, at first glance, just like a die crack from the first A in AMERICA, to Liberty's head.

Narrative: The reverse has the denomination V / CENTS centered in a laurel wreath. The V is backward left to right and has its heaviest shading on the right side, a curious diecutting error. This variety is elusive, though hardly a rarity. Enough exist that every advanced pattern collector has the chance to own one.

Technical Aspects: Weight: 75.5 grains. Diameter: 22.3 mm. Die alignment: 180°. Die notes: Minute die lines only.

Purchased from Stanley Kesselman, August 5, 1971.

Gem 1871 Coronet P-1190 5¢

Superb Aluminum Pattern



(photo enlarged to twice actual size)

- 1051 1871 pattern five-cent piece. P-1190, J-1055. Rarity-7. Coronet Head. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: Similar to preceding, with the first digit 1 touching the bust.

Reverse Design: Similar to preceding, except the wreath has thinner leaves and the Roman numeral V has been replaced by a digit 5.

Surfaces: Light gray cameo Proof with pristine surfaces. Extremely sharp design details with superb aesthetic appeal. This is one of the highlights of the present collection, from a quality viewpoint.

Narrative: The head and wreath appear to be smaller than on the P-1184 example offered above. This is, however, an optical illusion as the fields are actually smaller in diameter, with the head and wreath being the same size as the previous lot.

Technical Aspects: Weight: 24.9 grains. Diameter: 20.6 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 365. Previously from the Lee-Freeman Sale, Lot 2516.

1881 Liberty Head 5¢

Barber's New Design



- 1052 1881 pattern five-cent piece. P-1872, J-1671. Rarity-6. Liberty Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Bust of Liberty facing left, a coronet in Liberty's hair is inscribed with LIBERTY. The legend, UNITED STATES OF AMERICA, is around with the date, 1881, below.

Reverse Design: A wreath of corn, wheat, and cotton encloses a large Roman numeral V. A triangular die chip in the center of the ribbon bow looks exactly like a miniature arrow-head.

Surfaces: Light gold toning over moderately reflective fields and light cameo devices. This attractive example has a few minor hairlines and small spots, along with some minute planchet flakes, likely as struck.

Narrative: This is the same design as offered on the P-1869 nickel three-cent pattern, above, with the exception of the change in the denomination. This marks the debut of Charles E. Barber's famous Liberty Head design.

Technical Aspects: Weight: 77.0 grains. Diameter: 22.1 mm. Die alignment: 180°.

From our sale of the River Oaks Collection, November 11, 1976, Lot 934.

Splendid 1881 Liberty Head 5¢

P-1873, Copper



- 1053 1881 pattern five-cent piece. P-1873, J-1672. Rarity-6+. Liberty Head. Proof-64 RB (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light orange and bright blue is accented by faint lilac and amber. A most attractive pattern, despite the presence of a few minor spots by the date.

Narrative: In his proposal for this coinage, A. Loudon Snowden stated that the various denominations should be *proportional* in size and weight. Later, in the same discussion, he recommended weights of one-and-a-half grams for the one-cent piece, three grams for the three-cent piece, and five grams for the five-cent issue. So much for proportional weights. Seemingly, Snowden needed a math refresher course!

Technical Aspects: Weight: 86.2 grains. Diameter: 22.1 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, February 1, 1972.

1882 Liberty Head 5¢

P-1879, Nickel



(photo enlarged to twice actual size)

- 1054 1882 pattern five-cent piece. P-1879, J-1677. Rarity-7. Liberty Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Bust of Liberty facing left, a coronet in Liberty's hair is inscribed with LIBERTY. The legend, UNITED STATES OF AMERICA, is around with the date, 1882, below.

Reverse Design: A large Roman numeral V is centered in a wreath of corn and cotton, with the motto, IN GOD WE TRUST, above.

Surfaces: Sharply struck with moderate reflectivity and attractive cameo devices. Faint traces of gold toning are present.

Narrative: Numerous pattern five-cent pieces were issued in 1882, prior to the design change which occurred the following year. Most of these, 18 out of 23 issues, featured Charles Barber's Liberty Head design as the central obverse motif.

Technical Aspects: Weight: 76.5 grains. Diameter: 22.1 mm. Die alignment: 180°.

From RARCOA's sale of April 1975, Lot 389.

1882 P-1881 Pattern 5¢

Illogical Aluminum Issue



- 1055 1882 pattern five-cent piece. P-1881, J-1679. Rarity-7. Liberty Head. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: An exquisite gem with deeply mirrored light gray fields and bright cameo devices.

Narrative: It is interesting to speculate why aluminum was used when, a year earlier, A. Loudon Snowden had commented that this metal "presents so many difficulties to coinage as to be, up to this time, practically out of the question."

Technical Aspects: Weight: 23.9 grains. Diameter: 22.1 mm. Die alignment: 180°.

From the RARCOA's sale of Harry X Boosel "1873" Collection, April 1972, Lot 1175.

1882 Pattern Liberty Head 5¢

P-1882, Nickel



1056 1882 pattern five-cent piece. P-1882, J-1680. Rarity-6. Liberty Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: Similar to preceding, except the motto now reads E PLURIBUS UNUM.

Surfaces: Sharply struck with light gold and iridescent toning. A lovely cameo Proof.

Narrative: Although this issue has a plain edge, another variety from this die marriage was produced with five equally-spaced ridges on the edge, the so-called "Blind man's nickel" with the ridges allowing identification of the denomination by blind people.

Technical Aspects: Weight: 79.5 grains. Diameter: 22.1 mm. Die alignment: 180°.

From Paramount's sale of February 20, 1974, Lot 784.

Rare Aluminum Pattern 1882 5¢

P-1885, Liberty Head



1057 1882 pattern five-cent piece. P-1885, J-1682. Rarity-7. Liberty Head. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant light gray Proof surfaces with bright cameo devices. A faint line crosses the profile of Miss Liberty. Sharply struck and attractive.

Narrative: From the same dies as the previous lot, this variety in aluminum is exceedingly scarce, with just five or six in existence. Only four examples were enumerated by Andrew Pollock. As noted under Lot 55, the use of aluminum is illogical.

Technical Aspects: Weight: 24.0 grains. Diameter: 22.1 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 988.

1882 Liberty Head 5¢

P-1886, Nickel



1058 1882 pattern five-cent piece. P-1886, J-1684. Rarity-6. Liberty Head. Proof-64. Nickel. Plain edge.

Obverse Design: Similar to preceding, but with much finer dentils.

Reverse Design: Similar to preceding, but with much finer dentils.

Surfaces: Light gray Proof surfaces with sharply detailed cameo devices. Unfortunately, a small spot on the reverse has been removed using a pushpin or related instrument.

Narrative: This reverse die, with fine dentils along the border, was used to produce another pattern five-cent variety in the previous year.

Technical Aspects: Weight: 76.4 grains. Diameter: 21.0 mm. Die alignment: 190°.

Purchased from Stanley Kesselman, August 30, 1971.

1882 Liberty Head 5¢

Reverse of 1883



1059 1882 pattern five-cent piece. P-1889, J-1687. Rarity-6+. Liberty Head. Proof-64. Nickel. Plain edge.

Obverse Design: Bust of Liberty as on the preceding, with the motto, IN GOD WE TRUST, above and the date, 1882, below. Thirteen stars are arranged with seven left and six right.

Reverse Design: The adopted design for the 1883-dated Liberty nickel without CENTS.

Surfaces: Deep Proof surfaces with moderate cameo devices and some discoloration on Miss Liberty's cheek. All design details are bold. The surfaces display some minor roughness, no doubt a characteristic of the planchet prior to striking.

Narrative: Very similar to the final design adopted in 1883, however, the obverse includes the motto IN GOD WE TRUST. This motto did not appear on the regular-issue coinage.

Technical Aspects: Weight: 77.3 grains. Diameter: 21.2 mm. Die alignment: 180°.

Purchased from Stanley Kesselman, November 11, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 536.

1882 Shield 5¢ Pattern

P-1895, Nickel



- 1060 1882 pattern five-cent piece. P-1895, J-1693. Rarity-7. Shield obverse. Proof-64 (PCGS). Nickel. Plain edge.

Obverse Design: Similar to the current Shield design, except the ornamental ball above the date is lacking.

Reverse Design: The current design for the Shield nickel, 5 within a starry circle, etc.

Surfaces: The obverse is of gem quality; while the reverse is certainly choice, it shows a large patch of olive discoloration. Otherwise, highly attractive.

Narrative: In his pattern reference, Andrew Pollock listed only four examples with one of these possibly a duplicate of the others. We estimate that only five or six examples of this pattern survive today. One question remains: why was this pattern issued? It is basically a minor variation of the current design in use since 1866.

Technical Aspects: Weight: 77.4 grains. Diameter: 20.4 mm. Die alignment: 180°.

From RARCOA's sale of Harry X Boosel "1873" Collection, April 1972, Lot 1178.

1882 Aluminum Shield 5¢



(photo enlarged to twice actual size)

- 1061 1882 pattern five-cent piece. P-1897, J-1695. Rarity-7. Shield obverse. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding, similar to the standard shield motif, but without ball above date.

Reverse Design: As preceding, the regular-issue die.

Surfaces: A superb example, save for a small scrape on the reverse rim at 7:00. Deeply mirrored light gray surfaces with sharply detailed cameo devices.

Narrative: From the same dies as the preceding, this struck in aluminum. Just three examples are enumerated in the Pollock reference, including the present offering. The others are the DiBello coin, sold by Stack's in May 1970, and the Farouk coin, which may actually be one of the other two. This is an extremely rare pattern issue, an important opportunity for the specialist.

Technical Aspects: Weight: 19.3 grains. Diameter: 20.6 mm. Die alignment: 180°.

From RARCOA's sale of Harry X Boosel "1873" Collection, April 1972, Lot 1179.

1883 Pattern Liberty Head 5¢

P-1911, Pure Nickel



- 1062 1883 pattern five-cent piece. P-1911, J-1707. Rarity-6+. Liberty Head, experimental alloy inscriptions. Proof-64 (PCGS). Pure nickel. Plain edge.

Obverse Design: Bust of Liberty as used on the Liberty Head nickels introduced this year. The legend, UNITED STATES OF AMERICA, is around with the date, 1883, below.

Reverse Design: A wreath of cotton with FIVE above and CENTS below. Thirteen stars are arranged outside the wreath with seven left and six right. Within the wreath, the composition is in two lines, 75 N. above and 25 C. below.

Surfaces: Bluntly struck on the high points of both obverse and reverse. Deeply reflective fields with attractive cameo devices. Minor planchet flaws, as struck. *This example is magnetic, indicating it is pure nickel, despite the inscription.*

Narrative: Planchets were prepared by the Mint with several different experimental alloys combining nickel and copper. Among these are pieces with 100% nickel, 75% nickel, 50% nickel, and 33% nickel. In each of these scenarios, the balance of the alloy was copper. Finally, the composition remained 25% nickel and 75% copper, the alloy that is still used today. What is unknown about these experimental alloy pieces, however, is whether the actual pattern coin is of the alloy indicated in the description. Elemental analysis would be required to ascertain this, save for the *exceedingly rare* pure nickel coins such as this.

Technical Aspects: Weight: 84.9 grains. Diameter: 22.1 mm. Die alignment: 180°.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

1883 Liberty Head Pattern 5¢

Experimental Alloy Inscriptions

P-1913, Aluminum



(photo enlarged to twice actual size)

- 1063 1883 pattern five-cent piece. P-1913, J-1709. Rarity-7. Liberty Head, experimental alloy. Proof-67 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Glittering light gray cameo Proof with sharp design details and superb surfaces.

Narrative: A delightful gem example of this off-metal variety, one of just a few known. We have records of just six examples, and doubt that more than three or four more exist.

Technical Aspects: Weight: 23.0 grains. Diameter: 22.1 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 369. Previously from the Lee-Freeman Sale, Lot 2535.

1883 Liberty Head Pattern 5¢

P-1914, Experimental Alloy



- 1064 1883 pattern five-cent piece. P-1914, J-1710. Rarity-5+. Liberty Head, experimental alloy. Proof-67 (PCGS). Nickel alloy. Plain edge.

Obverse Design: As preceding.

Reverse Design: Similar to preceding except the composition now reads 50 N. above and 50 C. below.

Surfaces: An aesthetic delight. This gem has very deep mirrored fields and superb cameo devices, heavily lustrous. A coin for the connoisseur.

Narrative: Based on the research of Andrew Pollock, this is the most common variety of all the experimental alloy five-cent patterns, although there are still probably less than 40 examples surviving. In the absence of elemental analysis it is not possible to determine the actual composition used to strike this piece.

Technical Aspects: Weight: 75.0 grains. Diameter: 22.1 mm. Die alignment: 180°.

From the RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 1182.

Another Gem 1883 P-1914 5¢



- 1065 1883 pattern five-cent piece. P-1914, J-1710. Rarity-5+. Liberty Head, experimental alloy. Proof-66 (PCGS). Nickel alloy. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deeply reflective cameo Proof surfaces with sharp design details. A minor planchet lamination is visible on the obverse.

Narrative: A duplicate of the preceding lot. The alloy given in the inscription was not adopted for coinage. The project of testing various alloys of nickel for coinage proved to be unnecessary, as the final decision was to retain the 25% nickel, 75% copper alloy that was in use prior to these tests.

Technical Aspects: Weight: 75.7 grains. Diameter: 22.1 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 370. Previously from Stack's sale of October 1949, Lot 253.

1883 Experimental Alloy 5¢

P-1916, Nickel Alloy



- 1066 1883 pattern five-cent piece. P-1916, J-1712. Rarity-6. Liberty Head, experimental alloy. Proof-64 (PCGS). Nickel alloy. Plain edge.

Obverse Design: As preceding.

Reverse Design: Similar to preceding except the composition now reads 33 N. above and 67 C. below.

Surfaces: Sharply struck with a few minor surface spots and abrasions. Moderately reflective with light cameo devices.

Narrative: Most surviving examples of this pattern variety no doubt trace their pedigree to a hoard of 16 examples from the William H. Woodin and F.C.C. Boyd collections. This hoard was acquired by Abe Kosoff and eventually sold to dealer Sol Kaplan.

Technical Aspects: Weight: 76.9 grains. Diameter: 22.1 mm. Die alignment: 180°.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

1883 Pattern Liberty Head 5¢

Reverse: Regular Die



- 1067 1883 pattern five-cent piece. P-1919, J-1714. Rarity-6. Liberty Head. Proof-65 (PCGS). Nickel. Plain edge.

Obverse Design: Bust of Liberty similar to the adopted type, without inscription on the coronet. LIBERTY is above and the date is below, with 13 stars arranged seven left and six right.

Reverse Design: The adopted type without CENTS.

Surfaces: Bright gray with a touch of faint gold toning. Very sharply struck with a few minute spots. An attractive cameo Proof.

Narrative: A variation of the adopted design for the Liberty Head nickel, with the inscription LIBERTY included at the top of the obverse rather than on the coronet. A very appealing die combination.

Technical Aspects: Weight: 74.8 grains. Diameter: 21.2 mm. Die alignment: 180°. Die notes: The S of PLURIBUS is sharply recut, possibly an identification point when comparing this to regular-issue 1883 No CENTS nickels.

From Paramount's sale of February 20, 1974, Lot 786. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 547.

1883 Liberty Head 5¢

"CENTS" on Scroll



(photo enlarged to twice actual size)

- 1068 1883 pattern five-cent piece. P-1922, J-1717. Rarity-6+. Liberty Head. Proof-66 (PCGS). Nickel. Plain edge.

Obverse Design: The adopted design.

Reverse Design: Similar to the adopted design, with a scroll, inscribed CENTS, draped across the Roman numeral V.

Surfaces: A lovely cameo Proof with light gold toning. Sharply detailed with pristine surfaces. A gem example for the specialist or connoisseur.

Narrative: Among 1883 five-cent patterns, this is one of the most significant. The present specimen represents an important opportunity.

Technical Aspects: Weight: 76.9 grains. Diameter: 21.4 mm. Die alignment: 180°.

The 1883 No-CENTS Cap: This represents the first 1883 reverse die to which the word CENTS has been added to the V on the reverse, thus revealing to the uninitiated observer that this is a five-cent coin, not something else. As is well known among the twice-told tales of numismatics, the early versions of the 1883 Liberty Head nickel made for circulation had the value of the coin stated simply by the Roman numeral V (the style employed on the previous two coins). It was quickly perceived that such a coin, if gold plated, might pass in commerce as a \$5 gold coin, as the nickel and the \$5 gold piece are of the same diameter. Sometimes the nickels were run through a milling machine and given a "reeded edge."

To avoid the appearance of culpability, to maintain the illusion of innocence, the person with such a golden nickel would go to a shop and tender it for a five-cent item such as a cigar or some candy. The proprietor would believe it to be a \$5 gold coin and deliver \$4.95 in change. If questioned, the patron would say that he simply gave the coin, did not say it was a \$5 gold coin, and was not responsible for the shopkeeper's mistake.

After many millions of regular 1883 CENTS-less Liberty Head nickels were struck, the Mint realized that the design had to be changed. Accordingly, at least one pattern die (the die offered in this lot) was made, this with the word CENTS on a rather elegant-appearing ribbon across the V. However, it was decided to be less artistic, and in final form the CENTS inscription was added in large letters near the bottom of the die.

The false rumor spread that the Mint was embarrassed and would be calling in all of its "mistakes." 1883 Liberty Head nickels without CENTS would have great value. Even established collectors fell victim to the news, and in April 1883 the *American Journal of Numismatics* informed its readers:

"MINT COINS FOR 1883.... Large orders have been received from the Northwestern states, Mississippi Valley, and Pacific coast, where there are few small coins, for the new five-cent piece. This demand has been greatly increased by the descriptions of the new coin so widely printed. The Mint supplies this coin in amounts of \$5 each, and the parties to whom the coins are sent pay for the expressage, but if sent in sums of \$20, the expressage is paid by the Mint itself. We have noticed boys peddling this new coin along the streets at 20 cents each, the price varying with the demand. Some impressions are found struck from a broken die. It is reported that all of this issue are to be recalled by order of Secretary Folger, and the dies altered by adding the word CENTS."

For a generation afterward, the 1883 Liberty Head nickel without CENTS was good news and bad news for coin dealers. Some sold them to the public for 10¢ or 15¢, turning a small profit and gaining names for their mailing lists.

In June 1884, Ebenezer Locke Mason, Jr., erstwhile Philadelphia rare coin dealer who had since moved to Boston, in *Mason's Monthly Illustrated Coin Collector's Magazine*, offered for sale 1883 Liberty Head nickels without CENTS, which at the time were scarcely one year old. The prices were as follows: Proofs — 10¢ each, Uncirculated—10¢ each, Circulated—8¢ each, "discount by the 100."

In Lake Village (today known as Lakeport), New Hampshire, John W. Hubbard published *The Curiosity World*, a newspaper that included stories of coins (in particular, by H.J. Miron, who is not otherwise remembered in numismatics, to our knowledge, which may be limited), stamps, birds' eggs, and other collectibles. The October 1886 number of *The Curiosity World*, Volume 1, Issue No. 2, included H.J. Miron's "The Coins of the United States" article, which discussed silver dollars from 1794 through 1804, with a fairly lengthy commentary on the last named rarity. As publishers are sometimes wont to do (the Lawrence Brothers of Anamosa, Iowa, active in the 1950s, come to mind), Hubbard had some items of his own for sale. Under an illustration of the 1883 CENTS-less nickel was this copy:

"The government has been calling in the V nickels of 1883 without CENTS, ever since their coinage was stopped. They are melted and coined into the common nickels. We have a few of the variety without cents, like the above cuts, which we are willing to sell at 15¢ each. Every one who does not a specimen should procure one at once as in a short time they will cost much more. John M. Hubbard, Lake Village, NH."

In 1887 in a hobby sheet titled *The Old Curiosity Shop*, H.T. Upson, a dealer in Indian relics in Parkersburg, West Virginia, diversified his stock and offered 1883 CENTS-less nickels for sale. Many similar offerings could be cited.

Other dealers found the situation to be a first-class annoyance. In 1905, Alexander & Co., rare coin dealers in Boston, added this terse note to its catalogue: "1883 nickels without word CENTS are generally supposed to command a premium. They do not."

In 1908 Farran Zerbe recalled: "You all know of the numismatists' nightmare, the nickels without CENTS. I have a sentimental regard for this all too numerous and troublesome piece. It commanded my interest in our subject. That was in 1883, 25 years ago." Seeing this curious coin initiated a lifelong fascination for Zerbe, who later went on to acquire many interesting coins which he incorporated in his Money of the World exhibit (shown at the 1904 St. Louis World's Fair, the 1915 Panama Pacific International Exposition, and elsewhere).

History repeats itself. Art Kagin, who became prominent in professional numismatics beginning in a large way in the 1940s through 1960s when he and his brother Paul conducted the Hollinbeck Coin Co., initiated his collecting interest in the 1920s when he first encountered one of these curious 1883 coins with a V on the reverse, was puzzled by it, developed a fascination, then sought to learn its story. Ever since then, the stories behind coins have been an important factor to Art. All things being equal, given a choice Art would rather buy a coin with a story, than acquire one that just is pricey or "rare" (whatever that means), but which has no story.

From Paramount's sale of February 20, 1974, Lot 787.

1896 Shield 5¢ Pattern



- 1069 1896 pattern five-cent piece. P-1987, J-1770. Rarity-6. Shield obverse. Proof-65 (PCGS). Nickel-copper. Plain edge.

Obverse Design: Shield with LIBERTY on a scroll passing over the shield. The motto, E PLURIBUS UNUM, is above, and the date below. Thirteen stars are arranged with seven left and six right. Two poles cross behind the shield with a Liberty cap at the top of the pole to the viewer's left and an eagle on the pole to the right. The eagle's head is centered under S.

Reverse Design: A wreath with stem at 7:00, encircles the denomination, 5 CENTS, in a counterclockwise turn. The legend, UNITED STATES OF AMERICA, is outside the wreath.

Surfaces: Deeply mirrored light gray surfaces with light cameo devices. An attractive example. A few minor spots and abrasions are visible.

Narrative: In the Mint Director's *Annual Report* for the fiscal year ending June 30, 1897, several different compositions were reported for this pattern variety. One of these was the standard composition of 75% copper and 25% nickel. The balance were various compositions including copper, nickel, and zinc, with one even including 3% silver.

Technical Aspects: Weight: 77.3 grains. Diameter: 21.3 mm. Die alignment: 180°.

Purchased from Stanley Kesselman, August 30, 1971.

Another 1896 P-1987 5¢



- 1070 1896 pattern five-cent piece. P-1987, J-1770. Rarity-6. Shield obverse. Proof-64 (PCGS). Nickel-copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A pristine gem save for a minor planchet flake below the I of PLURIBUS, certainly as struck. This is a lovely example of the type, normally seen in scruffy or impaired quality. Fortunately, this is a glorious exception.

Narrative: All patterns of 1896, including both one-cent and five-cent denominations, were of this single basic design. The varieties consist of minor die variations or composition changes.

Technical Aspects: Weight: 77.3 grains. Diameter: 21.3 mm. Die alignment: 180°.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1287.

A Third 1896 P-1987 5¢



- 1071 1896 pattern five-cent piece. P-1987, J-1770. Rarity-6. Shield obverse. Proof-62 (PCGS). Nickel-copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Very faint gold toning with light cameo devices. Very light hairlines and other abrasions are noted.

Narrative: Today, the only positive method of determining the actual composition is through elemental analysis. Although the Mint Director's report included planchet weights for the various compositions, the variance in weight among actual patterns is sufficient to render this information unusable.

Technical Aspects: Weight: 76.4 grains. Diameter: 21.3 mm. Die alignment: 180°. Die notes: The outside left curve of the digit 9 is slightly doubled, a characteristic not previously mentioned in the literature.

Purchased from Stanley Kesselman, August 30, 1971.

1870 Pattern Half Dime

Barber's Liberty Seated Design



(photo enlarged to twice actual size)

- 1072 1870 pattern half dime. P-904, J-815. Rarity-7. Barber's Liberty Seated obverse. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: A full figure of Liberty is seated, facing left. The legend, UNITED STATES OF AMERICA, is around with the date, 1870, below. Liberty supports a shield with her right hand, a scroll crossing the shield is inscribed LIBERTY. Her left hand holds an olive branch. A freestanding pole with Liberty cap passes behind the shield. This design was created by William Barber, and was used throughout the silver denominations up to the dollar.

Reverse Design: The adopted type used to strike regular-issue half dimes.

Surfaces: Deep brownish gray and blue-green toning subdues the otherwise reflective mirrored fields and cameo devices.

Narrative: Fewer than a dozen are known to exist, thus indicating an important opportunity for the half dime specialist to obtain a gem example of this design.

Technical Aspects: Weight: 19.4 grains. Diameter: 15.3 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

1871 Indian Princess Half Dime

Longacre's Triumph (Posthumous)



(photo enlarged to twice actual size)

- 1073 1871 pattern half dime. P-1194, J-1059. Rarity-7. Indian Princess obverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: James B. Longacre's Indian Princess design. A full figure of Liberty is seated on a globe, facing left. She is wearing an Indian headdress. A pole with Liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1871, is below. Behind Liberty's left shoulder are two flags, one ornamented with 13 stars. This motif, with starless field, presents a cameo appearance of rare beauty. Longacre's work thus lived after him, as the artist died on January 1, 1869.

Reverse Design: A wreath of cotton and corn encloses the denomination, 5 above and CENTS below in a curved line. Above the wreath is the inscription STANDARD.

Surfaces: Light champagne is highlighted by russet and blue

peripheral toning. A sharply struck and attractive cameo Proof.

Narrative: This same beautiful Longacre obverse motif without stars appears on patterns of all current (in 1871) silver denominations from half dime through dollar.

Technical Aspects: Weight: 19.1 grains. Diameter: 15.5 mm. Die alignment: 180°. Die notes: Minute die lines only.

From Boozer & Weaver's sale of February 19, 1979. Previously from Robert Hughes' Byron Johnson Sale, January 30, 1979, Lot 28.

1871 Indian Princess Half Dime

P-1195, Copper



(photo enlarged to twice actual size)

- 1074 1871 pattern half dime. P-1195, J-1060. Rarity-7. Indian Princess obverse. Proof-66 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding, Longacre's Indian Princess, without stars.

Reverse Design: As preceding.

Surfaces: Lilac and light orange surrounded by vivid blue toning. A superb gem for the connoisseur.

Narrative: We are aware of just five examples known, although it would not surprise us to learn of one or two more. By any account, it is a prime rarity.

Technical Aspects: Weight: 18.2 grains. Diameter: 15.4 mm. Die alignment: 180°. Die notes: Minute die lines.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1002. Previously from Associated Coin Corp's sale of June 1958, Lot 2177.

1871 Indian Princess Half Dime

P-1196, Aluminum



(photo enlarged to twice actual size)

- 1075 1871 pattern half dime. P-1196, J-1061. Rarity-8. Indian Princess obverse. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: As preceding, Longacre's Indian Princess, without stars.

Reverse Design: As preceding.

Surfaces: Sharply struck with reflective light gray fields around bright gray cameo devices. An attractive example of this scarce issue.

Narrative: This example, in aluminum, is from the same dies as in the previous two lots. This is a very rare pattern issue, one of just two or three known.

Technical Aspects: Weight: 5.7 grains. Diameter: 15.5 mm. Die alignment: 180°. Die notes: Two tiny die chips are visible on the reverse at 9:00.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

1871 Indian Princess Half Dime

P-1198, Copper



(photo enlarged to twice actual size)

- 1076 1871 pattern half dime. P-1198, J-1063. Rarity-7. Indian Princess obverse. Proof-64 RD (PCGS). Copper. Reeded edge.

Obverse Design: As preceding, Longacre's Indian Princess, without stars.

Reverse Design: The adopted type used to strike regular-issue half dimes.

Surfaces: Light pinkish orange with splashes of pale blue. A few minor abrasions are present.

Narrative: The popular Indian Princess design, in this case mated with a reverse as seen on regular-issue half dimes. Just a small number exist, perhaps seven or eight pieces. It is to be regretted that Longacre's Indian Princess design never appeared on regular coinage issues. This and related situations are unfortunate scenarios, as some pattern designs are much more attractive than the adopted motifs.

Technical Aspects: Weight: 17.9 grains. Diameter: 15.4 mm. Die alignment: 180°.

Purchased from Julian Leidman, July 28, 1972.

1871 Indian Princess Half Dime

Stars Added to Obverse

P-1200, Silver



(photo enlarged to twice actual size)

- 1077 1871 pattern half dime. P-1200, J-1065. Rarity-6+. Indian Princess obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Similar to the preceding, with the addition of 13 stars around the border.

Reverse Design: A wreath of cotton and corn encloses the denomination, 5 above and CENTS below in a curved line. Above the wreath is the inscription STANDARD.

Surfaces: Light gold is accented by faint russet, lime green, and amber toning. Moderate reflectivity with subdued cameo devices.

Technical Aspects: Weight: 19.1 grains. Diameter: 15.4 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1003.

1871 Indian Princess Half Dime

P-1201, Copper



(photo enlarged to twice actual size)

- 1078 1871 pattern half dime. P-1201, J-1066. Rarity-7. Indian Princess obverse. Proof-66 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding, Longacre's Indian Princess, with stars.

Reverse Design: As preceding.

Surfaces: Bright blue is blended with lilac and light orange. A sharply struck cameo Proof with lovely surfaces.

Narrative: Another rarity among pattern half dimes. Just five or six examples are known.

Technical Aspects: Weight: 19.0 grains. Diameter: 15.4 mm. Die alignment: 170°.

Purchased from Julian Leidman, September 16, 1971.

1871 Indian Princess Half Dime

P-1204, Silver



(photo enlarged to twice actual size)

- 1079 1871 pattern half dime. P-1204, J-1068. Rarity-7. Indian Princess obverse. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding, Longacre's Indian Princess, with stars.

Reverse Design: The adopted type used to coin regular-issue half dimes.

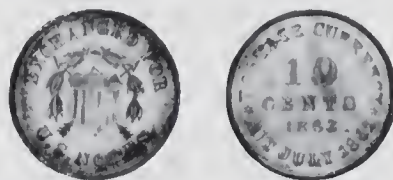
Surfaces: Brilliant pale gold with light bluish green at the periphery. A sharply struck cameo Proof with only a few minor abrasions. Highly attractive.

Narrative: A further opportunity to acquire an example of this lovely obverse design. When offering major collections, such as the Bass Collection coins, and earlier the Eliasberg Collection, we use the word "opportunity" with frequency. In reality, however, these opportunities usually occur only when a major collection crosses the auction block. As we draw close to the new millennium, it is evident that very few old-time classic collections remain to be offered in the future. Our auction series from the Garrett Collection in 1979 down to the Bass and Childs Collections in 1999 will not be repeated.

Technical Aspects: Weight: 19.4 grains. Diameter: 15.5 mm. Die alignment: 180°. Die notes: Several crisscross die lines are visible on the obverse.

Purchased from Stanley Kesselman, November 11, 1971.

1863 Postage Currency 10¢



- 1080 1863 pattern dime. P-390, J-325. Rarity-6. Exchanged for U.S. Notes/Postage Currency. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: A shield with inverted laurel wreath suspended from a ring above. Two arrows are crossed behind the shield with the inscription, EXCHANGED FOR U.S. NOTES, around.

Reverse Design: The denomination and date, in three lines, 10 CENTS 1862, are surrounded by the inscription, POSTAGE CURRENCY, above, and ACT JULY 1862, below.

Surfaces: Reflective Proof surfaces with light blue peripheral toning. Moderate hairlines are visible on the reverse along with a long lint mark as made. Very slightly bent.

Narrative: Postage Currency (precursor of Fractional Currency) was first issued as a temporary expedient to solve the dilemma of coin hoarding, when coins were removed from circulation as fast as they were struck, causing a virtual collapse of commerce along the eastern seaboard beginning in July 1862. This 10-cent coin was proposed to provide for redemption of the Postage Currency notes in circulation. As such, this is one of the most important patterns issued in this era, from both numismatic and historical perspectives.

Technical Aspects: Weight: 20.1 grains. Diameter: 17.7 mm. Die alignment: 180°. Die notes: Some obverse die breaks. Reverse die break connects the E in POSTAGE with the C in CURRENCY.

Postage Currency and the Financial Crisis: In 1862 the Civil War was raging, and the outcome was uncertain. Some foreign countries (England being the prime example) dallied with the idea of recognizing the Confederate States of America, while others sided with the Union. Meanwhile, as in other times of national emergency, the public tried to squirrel away items of lasting value. In the second week of July, 1862, there was a flurry of hoarding throughout the Eastern and Midwest sections of the United States. By month's end no silver coins were seen in circulation, and copper-nickel Flying Eagle and Indian cents—once ubiquitous—were few and far between. Gold coins had not been seen in general trade since the preceding January.

As a palliative Congress passed the Act of July 17, 1862, stating that ordinary postage stamps could be used as money in paying federal debts up to \$5. The intent of this law was subverted soon thereafter, and the Treasury ordered a supply of privately printed notes popularly referred to as Postage Currency, although there had been no legal provision for them. (Today these are collected as part of the Fractional Currency series.) Postal Currency notes were first distributed to Army paymasters in August 1862 and to the public in September. By early 1863 about \$100,000 of these notes reached circulation per day, but the demand remained unsatisfied. Denominations were 5¢, 10¢, 25¢, and 50¢. The first of these notes had perforated edges just like stamps.

Meanwhile, in New York City in mid-July, 1862, there were no silver three-cent pieces, half dimes, or other coins of intrinsic value with which to buy a glass of soda or a mug of beer or a streetcar ride, unless such coins were purchased at a premium from a speculator. The scene was set, and for over a decade, beginning in the summer of 1862, substituting in the place of silver coins were many privately issued items including tickets and small notes printed in values from 1¢ upward, government postage stamps placed in privately printed envelopes and brass frames (the latter known as encased postage stamps), and a vast flood of small one-cent-size bronze (mostly) and brass tokens.

The Postal Currency notes served well, but in 1863 it was decided to replace them with another issue of paper. Under the provisions of the Act of March 3, 1863, the federal government issued Fractional Currency notes in denominations from 5¢ to 50¢, but this distribution did not begin until October 10 of the same year. At this time the tattered Postage Currency notes began to be gradually retired.

The presently offered pattern 10¢ piece was intended to facilitate such redemption. However, it never went beyond pattern status. The series, presently under study by David Cassell, has many interesting die states and progressions.

Purchased from Numismatics, Ltd., August 12, 1974.

1863 Aluminum Postage Currency 10¢



- 1081 1863 pattern dime. P-397, J-327. Rarity-6. Exchanged for U.S. Notes/Postage Currency. Proof-63 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light gray with minor hairlines. A sharp impression with all details nicely defined. Numerous obverse and reverse spots.

Narrative: During the Postage Currency experiment, samples were prepared utilizing various compositions. Mint Director Pollock sent various samples to Secretary of the Treasury Salmon P. Chase, with a description of each. Regarding the aluminum samples, Pollock noted "In aluminum, one weighs eight grains: about as thin as would be practicable: intrinsic value about five cts; nominal value ten cts." An interesting side note to this report is the value of aluminum in 1863, about \$3.00 per troy ounce.

This aluminum striking is especially important from a numismatic viewpoint.

Technical Aspects: Weight: 7.9 grains. Diameter: 17.7 mm. Die alignment: 180°. Die notes: Faint die cracks are visible on both obverse and reverse. Minor die rust is present on both surfaces. Obverse with break from U.S. left to rim, splitting, and one branch continuing to left base of E. Another break from rim touching left of N (in exchange) to and through shield, arrow feathers, right side of E (in NOTES), to border.

Purchased from Numismatics, Ltd., August 12, 1974.

1863 Postage Currency 10¢

P-399, Tin



- 1082 1863 pattern dime. P-399, J-329. Rarity-6. Exchanged for U.S. Notes/Postage Currency. Proof-65 (PCGS). Tin. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Very slightly bent, not unusual for this very soft composition. Reflective light gray surfaces with minimal impairments.

Narrative: Two weight standards were reported by Mint Director Pollock, including examples at 21 grains and others at 27 grains. Andrew Pollock reports two compositions, 97% tin and 3% copper, or 75% tin and 25% copper. An interesting experiment would involve elemental analysis of examples from the different weight standards.

Technical Aspects: Weight: 21.0 grains. Diameter: 17.7 mm. Die alignment: 180°. Die notes: From the same dies as the previous lot, with die cracks not as advanced. There is no evidence of die rust.

From Stack's sale of the Massachusetts Historical Society Sale, March 29, 1973, Lot 325.

1863 Postage Currency 10¢

Tin-Copper Alloy



- 1083 1863 pattern dime. P-399, J-330. Rarity-6. Exchanged for U.S. Notes/Postage Currency. Proof-65 (PCGS). Tin-copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Attractive amber and light blue toning over mirrored surfaces.

Narrative: Attribution is tentative in absence of specific elemental analysis.

Technical Aspects: Weight: 24.5 grains. Diameter: 17.8 mm. Die alignment: 180°. Die notes: Obverse die cracks similar to the previous lot. Reverse die break connects the E in POSTAGE to the first C in CURRENCY.

Purchased from Numismatics, Ltd., August 12, 1974.

1868 Fractional Currency Redemption 10¢

P-715, Silver

Possibly Unique



- 1084 1868 pattern dime. P-715, J-643. Rarity-8. Exchanged for U.S. Notes. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding, as used on the Postage Currency redemption patterns of 1863.

Reverse Design: Similar to the adopted reverse of the regular-issue dimes with the addition of a star above the denomination, and the date, 1868, below.

Surfaces: A superb, brilliant Proof with silvery white surfaces and minor abrasions, including a few light planchet flakes. Generally sharp although an area of weakness is visible at 2:00 on the obverse and 4:00 on the reverse.

Narrative: This issue combines the 1863 Postage Currency redemption obverse die, with legend EXCHANGED FOR U.S. NOTES with a new reverse, no doubt as by 1868 the redemption of *Postage* Currency notes (issued in 1862 and redeemed beginning in 1863) was no longer an important question. It can be conjectured that the present 1868 pattern was intended for the redemption of *Fractional* Currency notes, first issued in 1863, many of which were becoming quite tattered. Perhaps no successor to the 1863 die, such as a new 1868 reverse die with an inscription reading FRACTIONAL CURRENCY, was needed, inasmuch as the 1868 coin could be used to redeem either *Postage* Currency or *Fractional* Currency notes.

The present coin is the only one known to Andrew W. Pollock and Harry Bass, and we trace no other. Its rarity is long standing, as evidenced by its being unknown to R. Coulton Davis and William H. Woodin (Adams-Woodin text writer). Moreover, as this specimen is in silver, it becomes all the more important. For the pattern specialist, for the Fractional Currency specialist, this offering may well be a once in a lifetime opportunity.

Note: In the 1973 FUN sale, this coin was offered as Judd-644, the same design in nickel composition. Currently this identical coin is included in the Pollock reference as P-715, J-643. The exact composition has not been verified by us.

Technical Aspects: Weight: 31.7 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: Obverse with break from U.S. left to rim, splitting, and one branch continuing to left base of E. Another break from rim touching left of N (in exchange) to and through shield, arrow feathers, right side of E (in NOTES), to border. The obverse has light die cracks, while the reverse has traces of die rust.

From our sale of the William Sieck Collection, July 28, 1981, Lot 80. Previously from RARCOA's 1973 FUN Sale, Lot 588. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 281.

1868 "Fractional Currency" Dime

P-716, Nickel



- 1085 1868 pattern dime. P-716, J-644. Rarity-7. Exchanged for U.S. Notes. Proof-65 (PCGS). Nickel. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light gold toning with moderately reflective Proof surfaces and very light cameo devices. Similar to the previous lot regarding overall strike and quality.

Narrative: Patterns of this design were produced in silver, nickel, copper, and aluminum. All are very rare, with nickel and aluminum examples very slightly less rare than the unique silver or very rare copper. Probably not more than eight to 10 examples of this issue exist in nickel. Another important opportunity.

Technical Aspects: Weight: 30.8 grains. Diameter: 17.8 mm. Die alignment: 180°. Die notes: Equivalent to the previous lot.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1290.

Superb Gem 1868 "Fractional Currency" 10¢

Issued for Exchange with Currency



- 1086 1868 pattern dime. P-717, J-645. Rarity-7+. Exchanged for U.S. Notes. Proof-67 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deep maroon with bright blue and light amber toning. Light surface spots and abrasions are visible. This lovely coin has a double struck reverse with about 5° rotation between strikes, a most interesting characteristic. There is no evidence of obverse doubling.

Narrative: In all compositions, combined, we estimate only about two dozen examples survive from this die combination. Perhaps only four or five examples survive in copper.

Technical Aspects: Weight: 28.0 grains. Diameter: 17.6 mm. Die alignment: 360°. Die notes: Obverse similar to the previous two lots. The reverse, however, does not exhibit any traces of die rust.

Purchased from Brinton T. Schorer, May 3, 1973.

1869 Standard Silver Dime

First of a Series



- 1087 1869 pattern dime. P-780, J-701. Rarity-7. Standard Silver. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: A bust of Liberty is facing right, wearing a cap ornamented by three stars. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination, 10 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: Very sharply struck with attractive light gray surfaces. Deeply mirrored fields and frosted devices combine to present a desirable cameo appearance. Very high knife edges are noted at 12:00 on the obverse and at 2:00 on the reverse, a characteristic that is often noted on aluminum patterns.

Narrative: This coin inaugurates a notable offering of Standard Silver coins from the Bass Collection. Examples are offered across various denominations from the dime to the dollar, and in silver, copper, and aluminum, and with reeded or plain edges. See our commentary below.

Technical Aspects: Weight: 7.5 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Numerous die lines and die lumps are present on both obverse and reverse.

The "Standard Silver" Coinage: The so-called and so-imprinted Standard Silver coinage arose in late 1869 and was continued in 1870 as a proposal to strike coins in silver, but of lighter weight and smaller diameter (in most instances) than the current Liberty Seated design. As related earlier in the present catalogue, after the summer of 1862 all federal coins disappeared from circulation. Soon, Postage Currency (1862) and Fractional Currency (1863 onward) notes took their place. By spring 1864, copper-nickel Indian Head cents were back in the channels of commerce, joined in May of that year with the new bronze cents, and soon, the new bronze two-cent pieces. In 1865 the nickel alloy three-cent piece made its debut and was popular, followed in 1866 by the Shield design nickel five-cents. Meanwhile, silver coins were still retained by the Treasury Department as were gold coins. Such coins were available, but only at a sharp premium.

By 1869, many Fractional Currency notes had become soiled and tattered, veritable rags. It was believed that it was time to reintroduce silver coins. However, it was felt that if regular Liberty Seated coins of the authorized weights were placed into circulation, they would be hoarded immediately. To circumvent this possibility, the Standard Silver (so-called) coinage series was devised. The denominations of 10¢, 25¢, and 50¢ were planned to be made of smaller diameter and lighter weight than the Liberty Seated coins. There would be no profit in melting them down for their silver content. Thus, if all went as planned, the new coins would circulate effectively and would permit the Fractional Currency notes to be retired.

Distinctive designs were created by William Barber. The obverse featured the head of Miss Liberty facing to the right, with the motto IN GOD WE TRUST on a ribbon below. UNITED STATES OF AMERICA was around the border. The reverse employed an open wreath, within which was the denomination and outside of which was STANDARD SILVER and the date. In 1869 these three denominations were made. For all intents and purposes, true patterns should have been made in silver, and many were. However, delicacies were also made in copper and aluminum. Further varieties were created by using both plain and reeded edge collars when striking the coins.

In 1870 the silver dollar was added, although the writer is not certain whether this was ever intended for true pattern purposes; in 1870 Liberty Seated dollars of the federal standard were minted as bullion coins for use in China, and there was no reason to disturb this situation. In this year and in 1871, additional design modifications were made, including some Liberty Seated versions. As a quick perusal of the Judd or Pollock text will reveal, the Standard Silver series became a numismatic playground, and hundreds of varieties were struck. Nowhere else in American pattern coinage was an "experimental" series made in such profusion. Although some were openly sold to collectors, including 69 sets of nine coins per set in 1869, most were distributed clandestinely, probably through John W. Haseltine, local rare coin dealer who was a tried and true confidant of Mint officials and who never broke the code.

In 1873 the Treasury Department resumed, in a small way, the paying out of regular Liberty Seated coins, and in April 1876 the floodgates were opened wide. After that time, dimes, quarters, and half dollars were again plentiful in commerce. Regarding all of the dies and designs made for Standard Silver coins in 1869, 1870, 1871, nothing further was done concerning them. Also see related note under Lot 1247.

Purchased from Lee F. Hewitt, April 17, 1972.

1869 Standard Silver Dime

P-781, Silver



- 1088 1869 pattern dime. P-781, J-702. Rarity-6. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a diadem, with her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: As preceding.

Surfaces: An attractive cameo with deep steel and blue fields around brilliant devices. A few minor hairlines are present.

Narrative: For the Standard Silver 10-cent issues of 1869, three different obverse designs were employed. Each was issued in silver, copper, or aluminum, and each composition was prepared with either reeded edge or plain edge. The total, therefore, includes 18 different varieties. Five of these are offered in the current sale.

Technical Aspects: Weight: 31.0 grains. Diameter: 16.4 mm. Die alignment: 180°. Die notes: Several minute die lines are visible, the majority of these on the obverse. The obverse, in addition, is covered with microscopic rust dots.

Purchased from Lee Hewitt, April 17, 1972.

Gem Proof 1869 Standard Silver 10¢

P-782, Silver



- 1089 1869 pattern dime. P-782, J-703. Rarity-6+. Standard Silver. Proof-65 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A brilliant ivory cameo Proof.

Narrative: Considering all varieties of 1869-dated Standard Silver pattern dimes, those struck in silver appear to be the most available, with copper examples scarcer, and aluminum clearly the rarest. The cataloguer of this particular lot (Mark Borckardt) suggests the following estimates: silver, 140 coins; copper, 50 pieces; and aluminum, 30 survivors. Remember that these suggested totals are for all 18 varieties of the year, six in each composition. In addition, examples with plain edge are generally scarcer than those with reeded edge.

Technical Aspects: Weight: 30.8 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Faint obverse and reverse die lines are visible, along with microscopic die rust on the obverse.

From Stack's ANA Sale, August 11, 1971, Lot 393. Previously from the Waldorf Sale, April 1959, Lot 1060.

Sharply Struck 1869 Standard Silver Dime

P-787, Silver



- 1090 1869 pattern dime. P-787, J-708. Rarity-5. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a headband ornamented by a star, her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: As preceding.

Surfaces: Sharply struck with the exception of slight weakness at the top of Liberty's head and the bottom of the wreath. Moderately deep toning blends russet, blue, and amber. The fields are quite reflective with cameo devices. A small planchet defect is visible in the right obverse field, beside Liberty's chin.

Narrative: This is one of the two most available Standard Silver dimes from the 1869 series. Even with this status, we estimate less than 40 survivors remain. These were sold by the Mint as part of sets including nine coins, three of each denomination including dimes, quarters, and half dollars. Early pattern researcher William Woodin reported that 69 such sets were produced, and offered for sale at \$15 per set.

Technical Aspects: Weight: 30.8 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Several prominent die lines are visible in the upper portion of the obverse.

From Stack's ANA Sale, August 11, 1971, Lot 395. Previously from Stack's David Golding Sale, June 1952, Lot 15.

Gem Proof 1869 Standard Silver Dime

P-788, Silver



- 1091 1869 pattern dime. P-788, J-709. Rarity-6. Standard Silver. Proof-65 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant silvery white. Typically weak at the top of Liberty's head and the bottom of the wreath. A lovely example.

Narrative: From the same dies as the preceding lot, although now struck with a plain edge. While considering the sets offered by the Mint, and mentioned above, it is not known with certainty whether these were plain edge or reeded edge coins. We assume they were reeded edge coins, given the reported quantity issued and the relative scarcity of the different edge variations. Reeded edge coins are somewhat more available than plain edge examples.

Technical Aspects: Weight: 31.0 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Heavy die lines cross the obverse at various angles; a few minute lines are visible on the reverse.

From Stack's ANA Sale, August 11, 1971, Lot 396. Previously from the Waldorf Sale, April 1959, Lot 1059.

1869 Silver-Nickel Dime

P-793, Date on Reverse



(photo enlarged to twice actual size)

- 1092 1869 pattern dime. P-793, J-714. Rarity-7. Liberty Seated, special alloy inscription, date on reverse. Proof-65 (PCGS). Silver-nickel. Reeded edge.

Obverse Design: The Liberty Seated design with legend, UNITED STATES OF AMERICA, around, as on the regular-issue design of this year. There is no date on the obverse.

Reverse Design: Inscriptive reference to the proposed composition in two lines, SIL. 9 above, NIC. 1 below. Below this is the date, 1869.

Surfaces: A bright cameo Proof with deeply reflective fields. Very faint gold toning with a few small spots at the center of the reverse. Microscopic hairlines are also visible.

Narrative: These patterns were discussed by Mint Director James Pollock in his *Annual Report* for the year ending June 30, 1869. "Another experiment, in which nickel had its part, was to substitute that metal for copper, in making the standard silver coins; namely, nine parts silver with one part nickel. This, it was supposed, would increase the durability of the coin." The results of the experiment were unsatisfactory, the Mint personnel finding that nickel and silver just do not mix.

Technical Aspects: Weight: 30.2 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: Heavy die lines crisscross the obverse, along with a few minute die lumps. The reverse has lighter die lines, mostly diagonal, down to the right.

Wharton's Advocacy of Nickel: During the 1860s, Joseph Wharton (March 3, 1826 - January 11, 1909), purchaser in 1863 of a nickel mine at Lancaster Gap, Pennsylvania, applied constant pressure to the Mint and the Treasury Department to utilize more of this metal. This was contrary to the desires of Mint personnel who had great problems with the hardness of nickel metal, which from the introduction of the copper-nickel cent (1857) had caused many problems with planchet fabrication and die breakage. Under the date of April 15, 1864, he published a pamphlet, "Project for Reorganizing the Small Coinage of the United States of America," which recommended that the use of nickel be increased, and denominations of 1¢, 2¢, 3¢, 5¢, and 10¢ be made with an alloy of 25% nickel and 75% copper. No doubt, the Coining Department at the Mint was aghast at such a proposal.

Active lobbyist and influence-peddler *par excellence*, Wharton had friends in high places and was well known in his time for his unflagging efforts to influence legislators, this at a time when Mint officials (James Pollock and Richard Henry Linderman come to mind) had flexible consciences and ethics that varied according to the opportunities presented to them. Because of Wharton's influence with Pollock, America had the nickel three-cent piece (1865) and the nickel five-cent piece (1866). These denominations seem to have served well in circulation, and although bronze would have been slightly cheaper and easier to work with, there were few complaints registered past the 1860s. Meanwhile, in the first decade of Wharton's ownership of his nickel mine, the Mint had to deal with various proposals advocating nickel, such as the alloys mentioned in the inscription for this and the following lot. Pollock did not like all of the nickel alloy proposals, and as recorded in the description of the following lot, he condemned a version known as Koulz's alloy. In standard form, the American coinage alloy for "nickel" coins was 75% copper and 25% nickel.

Wharton set up exhibits promoting nickel at international fairs in Vienna in 1873 and Philadelphia in 1876, among other places. He sought to influence various countries—Russia in particular, but his petition was unsuccessful—to substitute nickel alloy for silver in coinage, stating that great profits could be made this way. In 1877 he operated the American Nickel Works in Camden, New Jersey, and distributed his *Memorandum Concerning Small*

Money and Nickel Alloy Coinage, with Illustrations and Descriptions of Existing Alloy Coins.

In 1883, as noted earlier in our offering of five-cent patterns, there was a renewed effort to get the Mint to use more nickel in its coinage, the alloy being 75% copper and 25% nickel at the time. Patterns were made with increased nickel content of 33%, 50%, and 100%, although there was no reason for a change to be made.

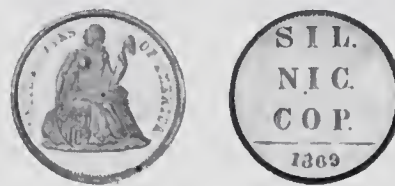
History has been kind to Wharton, and he has been largely lionized in print over the years, except in obscure financial and political analyses (Neil Carothers' exhaustively researched 1930 book, *Fractional Money*, being an example). Only a few modern scholars have ever taken the time to consult original source material to gain biographical details of 19th-century "captains of industry." In 1881 the Wharton School of Finance was established at the University of Pennsylvania by a gift from Wharton, who by that time had been the sole United States refiner of nickel for years. Probably, few people in that fine institution today know anything of Wharton's unrelenting efforts with the Mint in the 1860s and unfeasible alloy proposals such as that offered in the present lot.

The study of nickel coinage in history is fascinating, and dates back to the ancient issues of Bactria, circa 220 B.C. However, widespread use of the metal did not take place until the 19th century.

From the RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 1073. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 300.

1869 Koulz's Alloy Dime

P-797, Copper



- 1093 1869 pattern dime. P-797, J-717. Rarity-7. Liberty Seated, Koulz's alloy inscription, date on reverse. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, except the inscription is in three lines, SIL. above, NIC. central, and COP. below. The date, 1869, is below, in a curved line.

Surfaces: Predominantly bright orange "mint red" with splashes of light blue toning and a few insignificant spots. Some very faint hairlines appear to be mixed with die polish lines, these two features being somewhat indistinguishable. An attractive cameo Proof.

Narrative: The inscription refers to "Koulz's alloy" suggested by the German chemist of this name. After experiments with this composition, Mint Director Pollock finally stated: "In short, nothing could be more unfit for coinage."

Technical Aspects: Weight: 31.2 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: Numerous die polishing lines are visible on both obverse and reverse.

Purchased from Brinton T. Schorer, May 3, 1973.

Liberty Seated "Standard Silver" 10¢

P-915, Silver



- 1094 1870 pattern dime. P-915, J-825. Rarity-7. Barber's Liberty Seated obverse, Standard Silver reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A full figure of Liberty is seated, facing left. The legend, UNITED STATES OF AMERICA, is around with the date, 1870, below. Liberty supports a shield with her right

hand, a scroll crossing the shield is inscribed LIBERTY. Her left hand holds an olive branch. A freestanding pole with Liberty cap passes behind the shield.

Reverse Design: A wreath of cotton and corn encloses the denomination, in two lines 10 CENTS. The inscription STANDARD is above.

Surfaces: A highly reflective and brilliant cameo Proof. This is a lovely example to illustrate Barber's Liberty Seated design.

Narrative: This is one of the very attractive obverse designs proposed for regular-issue coinage, but it was never employed in that role. The reverse die was borrowed from the extensive Standard Silver coinage.

Technical Aspects: Weight: 38.3 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: Minor die lines with numerous tiny pinpoint rust marks on the reverse.

Purchased from Abe Kosoff, August 3, 1971.

1870 "Standard Silver" Dime

P-917, Copper

Exceedingly Rare



- 1095 1870 pattern dime. P-917, J-827. Rarity-7+. Barber's Liberty Seated obverse, Standard Silver reverse. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A pretty coin with bright reddish orange accented by pale lilac and very faint splashes of blue. A few very minor spots are noted, the most prominent being at 1:00 on the obverse rim. Faint hairlines and a few scattered lint marks are mentioned for accuracy.

Narrative: Just two specimens were enumerated in the Pollock reference, this example and the Farouk Collection coin. The present piece represents an exceptional opportunity.

Technical Aspects: Weight: 36.1 grains. Diameter: 17.9 mm. Die alignment: 180°.

From Superior's sale of December 13, 1972, Lot 2180.

1870 Liberty Seated Dime

Barber's Design



- 1096 1870 pattern dime. P-922, J-832. Rarity-7. Barber's Liberty Seated obverse. Proof-63 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: The adopted design for the regular-issue Liberty Seated dime.

Surfaces: Deeply reflective with moderate cameo devices and a few faint hairlines. Mostly brilliant with a trace of steel toning at the peripheries.

Narrative: A gem example from the extensive series of pattern coins issued in 1870. Andrew Pollock noted that more than 250 different pattern varieties are listed in his reference for this single year.

Technical Aspects: Weight: 38.5 grains. Diameter: 17.7 mm. Die alignment: 180°. Die notes: A tiny patch of die rust is visible between the E of ONE and the wreath. A die line on the reverse above ONE appears, at first glance, to be a hairline scratch. We were about to describe this as such until we noted the identical line on another pattern, the P-923 in the next lot. For another example from the same reverse die, see 1871 P-1213.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1090.

1870 Barber Liberty Seated 10¢

P-923, Copper



- 1097 1870 pattern dime. P-923, J-833. Rarity-6+. Barber's Liberty Seated obverse. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deeply toned obverse, primarily lilac and blue. The reverse is mostly pinkish orange with a trace of peripheral lilac.

Narrative: From the same dies as the preceding lot, this example struck in copper. Certainly fewer than 20 examples are known.

Technical Aspects: Weight: 35.8 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: As preceding.

From Superior's sale of December 13, 1972, Lot 2182.

1870 Standard Silver Dime

P-928, Silver



- 1098 1870 pattern dime. P-928, J-837. Rarity-5+. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a cap ornamented by three stars. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 10 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: A lightly mirrored cameo Proof with deep gold and bluish green toning. A few minor spots are noted on the obverse.

Narrative: The Mint continued the Standard Silver issues in 1870, adding reverse design variations to the scheme, allowing even more varieties to be issued. For the 10-cent issues of this year, three obverse designs were each combined with two different reverse designs, creating six type issues. Each of these combinations was issued in silver, copper, and aluminum with each composition prepared with plain or reeded edge. For the Standard Silver dimes of 1870, the total count is 36 different varieties. Seven of these are included in the present offering.

Technical Aspects: Weight: 33.9 grains. Diameter: 16.4 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 406.

Gem 1870 Standard Silver Dime

P-934, Aluminum

Exceedingly Rare



- 1099 1870 pattern dime. P-934, J-842. Rarity-7. Standard Silver. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A lovely bright gray example with moderate cameo devices. A tiny planchet flake is noted at the center of the reverse.

Narrative: As with the 1869 issue, silver examples are more common with aluminum issues being the scarcest. Of this variety, the Bass and Farouk coins are the only two listed by Andrew Pollock.

Technical Aspects: Weight: 10.1 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Very faint die lines are visible.

From Superior's sale of December 13, 1972, Lot 2183.

1870 Standard Silver Dime

P-935, Silver



- 1100 1870 pattern dime. P-935, J-855. Rarity-6+. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 10 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: Slight weakness is noted at the center of the obverse. Brilliant silvery white with a trace of very faint golden brown. Deep mirrored fields and lightly frosted devices. A lovely example.

Technical Aspects: Weight: 33.7 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Faint die lines are visible on the obverse.

Purchased from Julian Leidman, August 14, 1971.

1870 P-942 Standard Silver 10¢



- 1101 1870 pattern dime. P-942, J-843. Rarity-5+. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a diadem, with her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto E PLURIBUS UNUM.

Reverse Design: The denomination and date, 10 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: Faint gold toning over brilliant silvery surfaces. The devices are mildly lustrous.

Narrative: Most, perhaps all, major varieties of pattern coinage have been well documented over the years, especially with the publication of Andrew Pollock's landmark reference covering this amazing chapter of numismatics. The opportunity for further research certainly exists, especially in terms of very minor varieties. The current offering provides a typical example, a doubled date that has not previously been described. Among coins in the present sale, this same doubled date appears on all examples sharing this reverse die.

Technical Aspects: Weight: 33.4 grains. Diameter: 16.4 mm. Die alignment: 180°. Die notes: Faint die lines and pinpoint rust marks are noted, with most of these on the obverse. The date is minutely doubled.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 319.

Very Rare 1870 P-949 Dime

Only Five Traced



- 1102 1870 pattern dime. P-949, J-861. Rarity-7. Standard Silver. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 10 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: A brilliant cameo with a trace of champagne toning.

Narrative: Just five examples of this variety were listed by Andrew Pollock. Possibly one or two others exist.

Technical Aspects: Weight: 33.7 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Faint die lines with numerous pinpoint rust pits on the obverse. A curved die line extends through the top of 1 and bottom of 8, to the border.

Purchased from Julian Leidman, August 14, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 320.

Gem 1870 Standard Silver Dime

P-956, Silver



- 1103 1870 pattern dime. P-956, J-849. Rarity-5+. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a headband ornamented by a star, her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 10 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: A deeply mirrored cameo Proof with brilliant silvery white surfaces and very sharp design details. A lovely example for the connoisseur.

Technical Aspects: Weight: 33.9 grains. Diameter: 16.4 mm. Die alignment: 180°. Die notes: Prominent obverse and reverse die lines are noted.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 321.

1870 Standard Silver Dime

P-963, Silver



- 1104 1870 pattern dime. P-963, J-867. Rarity-7. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 10 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: Faint champagne toning over brilliant silver surfaces with deeply reflective fields and cameo devices. Sharply struck.

Narrative: Another pattern rarity that appears to be solidly within the Rarity-7 category. We estimate just six or seven survivors are known.

Technical Aspects: Weight: 33.7 grains. Diameter: 16.5 mm. Die alignment: 180°. Die notes: Prominent die lines.

Purchased from Julian Leidman, August 14, 1971.

Longacre's 1871 Indian Princess Dime

P-1210, Silver



(photo enlarged to twice actual size)

- 1105 1871 pattern dime. P-1210, J-1074. Rarity-7. Indian Princess obverse, starless fields. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's magnificent Indian Princess motif, no stars in field. A full figure of Liberty is seated on a globe, facing left, wearing an Indian headdress. A pole with liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1871, is below. Behind Liberty's left shoulder are two flags, one ornamented with 13 stars.

Reverse Design: A wreath of cotton and corn encloses the denomination, in two lines 10 CENTS. The inscription STANDARD is above. The Standard Silver die is a slightly smaller diameter than a normal pattern dime, thus the wide reverse border.

Surfaces: A lovely example, mostly brilliant with very light gold toning. A cameo Proof with deep mirrored fields.

Narrative: Approximately a half dozen survivors remain from these dies. It is generally agreed among pattern enthusiasts that this starless obverse Indian Princess motif is a high point of Longacre's work. However, the artist, who died on January 1, 1869, never saw a coined example.

Technical Aspects: Weight: 36.2 grains. Diameter: 17.8 mm. Die alignment: 180°. Die notes: A short die scratch extends from the right base of the final 1. Pinpoint die rust is noted on the reverse.

Purchased from Steve Ivy, October 7, 1974.

Longacre's 1871 Indian Princess Pattern

P-1213, Starless Field



(photo enlarged to twice actual size)

- 1106 1871 pattern dime. P-1213, J-1077. Rarity-7. Indian Princess obverse, starless field. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess, starless field, as preceding.

Reverse Design: The regular-issue design for dimes of this type.

Surfaces: A moderate cameo Proof with faint steel blue toning over otherwise brilliant surfaces.

Narrative: A very scarce pattern issue with possibly only four or five known. This may be one of the finest of these survivors.

Technical Aspects: Weight: 35.0 grains. Diameter: 17.8 mm. Die alignment: 180°. Die notes: This is the same reverse die described above, for 1870 P-922; the die line above the denomination is clearly visible.

From Boozer & Weaver's sale of February 19, 1979. Previously from Robert Hughes' Byron Johnson Sale, January 30, 1979, Lot 37.

Longacre's 1871 Indian Princess 10¢

P-1215, Silver



- 1107 1871 pattern dime. P-1215, J-1079. Rarity-7. Indian Princess obverse, starless field. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: Longacre's Indian Princess, starless field, as preceding.

Reverse Design: As preceding.

Surfaces: Reflective bright gray with lightly frosted devices. A tiny planchet flaw is located outside the wreath at 3:30. Extraordinarily sharp.

Narrative: A rarity among pattern dimes of 1871. Just three examples were enumerated by Pollock with possibly two or three others surviving. As a general rule, patterns struck in aluminum are the scarcest of all issues from the standard pattern coinage metals of silver, copper, nickel, and aluminum.

Technical Aspects: Weight: 12.0 grains. Diameter: 17.9 mm. Die alignment: 170°.

From Stack's ANA Sale, August 11, 1971, Lot 415. Previously from Abner Kreisberg's Waldorf Sale, February 1960, Lot 2363.

Longacre's 1871 Indian Princess Dime

P-1217, Copper



- 1108 1871 pattern dime. P-1217, J-1081. Rarity-7. Indian Princess obverse, stars in field. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Indian Princess, now with the addition of 13 stars around the border.

Reverse Design: A wreath of cotton and corn encloses the denomination, in two lines 10 CENTS. The inscription STANDARD is above.

Surfaces: An aesthetically delightful example which combines bright orange with lilac and blue. A high wire rim is noted on the obverse at 11:00.

Technical Aspects: Weight: 36.2 grains. Diameter: 17.9 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

Gem Proof 1871 Indian Princess Dime

P-1220, Silver



(photo enlarged to twice actual size)

- 1109 1871 pattern dime. P-1220, J-1084. Rarity-7. Indian Princess obverse, stars in field. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess design, stars in field.

Reverse Design: The regular-issue design for dimes of 1871.

Surfaces: Brilliant reflective mirrored fields are highlighted by bright blue splashes about the periphery. An attractive cameo Proof.

Narrative: This lovely gem certainly ranks among the finest of just six or seven known. Andrew Pollock listed just five including this coin. The others are from the Garrett, Bareford, Farouk, and Lemus collections.

Technical Aspects: Weight: 38.1 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: Numerous obverse die polishing lines are noted.

Purchased from Stanley Kesselman, November 11, 1971.

Famous 1879 "Washlady" Dime

P-1778, Copper



(photo enlarged to twice actual size)

- 1110 1879 pattern dime. P-1778, J-1585. Rarity-6. Washlady motif. Proof-66 RD (PCGS). Copper. Reeded edge.

Obverse Design: Charles Barber's famous Washlady obverse. Head of Liberty faces left, wearing a hairband inscribed LIBERTY. Her hair is tied up behind her head and the hairband is ornamented with wheat ears, cotton leaves, and cotton bolls. The legend, UNITED STATES OF AMERICA, is around with the date, 1879, below. The left bottom of E in STATES is doubled.

Reverse Design: The denomination, ONE DIME, is within a circle of dots with a wreath of wheat and cotton around. Above, the motto, E PLURIBUS UNUM, is inside an ornamental cartouche.

Surfaces: An example of exquisite quality. Superb bright orange mirrored fields surround frosted cameo devices. This lovely gem is blessed with extraordinary surfaces and pristine characteristics. Truly a coin for the ages; one which the connoisseur will consider a highlight of his or her cabinet.

Narrative: This is one of the very finest copper impressions we have handled. The "Washlady" appellation dates back to 1891, and possibly earlier. The cataloguer of the Francis Worcester Doughty Collection, sold that year by New York Coin & Stamp Co. included the nickname as part of an offering of this design. More on this subject, plus a proposal for an alternate nickname, will be found under our listing for the 1879 "Washlady" silver dollar.

Technical Aspects: Weight: 36.9 grains. Diameter: 18.0 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972.

Superb Gem 1879 Morgan 10¢

P-1781, Silver

Beautiful and Rare



(photo enlarged to twice actual size)

1111 1879 pattern dime. P-1781, J-1588. Rarity-6+. Morgan's Liberty Head. Proof-68 (PCGS). Silver. Reeded edge.

Obverse Design: A miniature bust of Liberty, by George T. Morgan, essentially the same as found on the Morgan silver dollar. The legend, UNITED STATES OF AMERICA, is around with the date, 1879, below.

Reverse Design: A circular wreath of corn, cotton, tobacco, and wheat surrounds the denomination, ONE DIME, and the motto, E PLURIBUS UNUM. A semicircle of 13 stars is below the denomination with a complete circle of dots separating the inscription and wreath.

Surfaces: Deep sea green iridescence changes to maroon at different angles to the light. A trace of lighter amber and russet is visible at the top of the reverse. The surfaces are impeccable; *flawless* if you prefer. A coin which combines rarity, popularity of design, and extraordinary quality.

Narrative: Not only is this lovely pattern important for the specialist in patterns or the 10-cent denomination, it should also find a level of interest among specialists in Morgan dollars, due to the similarity in obverse design. Effectively, a miniature Morgan dollar. The model for the portrait was Anna Willess Williams, a young Philadelphia kindergarten teacher.

Technical Aspects: Weight: 39.1 grains. Diameter: 18.0 mm. Die alignment: 180°.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 69. Previously from Abe Kosoff's 1942 ANA Sale, Lot 488.

Bailly's 1874 Pattern 20¢

P-1500, Aluminum



1112 1874 pattern twenty-cent piece. P-1500, J-1356. Rarity-7. Bailly's "Agricultural" Liberty motif. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: Liberty is seated on a globe, which is inscribed LIBERTY, and faces left. She is seated among cotton bales, tobacco plants, and sheaves of wheat. Her left hand rests on the globe and her right hand supports a pole with liberty cap. Thirteen stars are around the border with the date, 1874, below. Popularly attributed to J.A. Bailly.

Reverse Design: Very similar to the design adopted for use from 1875 to 1878. The olive leaves and other minute details are treated in a slightly different manner.

Surfaces: Sharply struck with attractive light gray surfaces,

moderate reflectivity, and light cameo devices. Some very faint dusky toning is visible.

Narrative: This coin is popularly attributed to Joseph A. Bailly, a sculptor who is said to have issued a repertoire of medals and, perhaps, designed a few pattern coins (most notably, the 1873 trade dollar P-1427). See biographical data at the beginning of our pattern offering. Also see our comment about this motif under our description of the 1873 trade dollar pattern P-1458.

Technical Aspects: Weight: 21.8 grains. Diameter: 21.9 mm. Die alignment: 180°.

Twenty-Cent Pieces: The 20-cent piece seemed like a good idea, and for a time hopes for its success ran high. However, similar to the Susan B. Anthony dollar in our own time (1979-1981) the public rejected it. Thus, in circulation the career of this silver denomination was brief, with just one year—1875—accounting for any meaningful production.

The idea was spawned in 1874 when Senator John P. Jones of Nevada introduced a bill to provide for a new denomination, the 20-cent piece. When considered today, the rationale seems a bit complex, but paraphrasing Neil Carothers' explanation (in his book, *Fractional Money*, 1930), here it is:

"During the early 1870s, silver coins were not circulating in the East at all but were plentiful in California, Nevada and surrounding western districts. Spanish silver coins, once the staple coinage of the district, had long since disappeared from circulation, but the term "bit," referring to a 12-1/2¢ one-real coin was still commonly used. Prices were quoted in bits, even though there were no silver bits in commerce. Someone who bought something priced at one bit and gave a quarter dollar in payment received a dime, called a "short bit," in exchange. He should have received a Spanish silver bit or real, or a dime and two and a half cents, but there were no reals in circulation in the West nor were there any half cents or one-cent pieces. The one-cent denomination was so unpopular that it was not until 1908 that this denomination was even coined in San Francisco. Nickels were not popular either, and for this reason they were not coined until 1912. Coins in circulation in the American West were silver and gold, the preferred metals. Jones in his proposal suggested that the 20-cent piece would stop this overcharging, for reasons that are not completely clear."

Henry R. Linderman, director of the Mint, made this statement, also somewhat unclear to the modern reader:

"The issue of a coin of that denomination will not only be in accordance with our decimal system of money, but will remove a difficulty in making change which now exists upon the Pacific Coast and in Texas where the five-cent copper-nickel coins do not circulate, and where it was formerly the practice to apply the term 'bits,' 'two bits,' 'four bits,' respectively to fractions of the Spanish dollar which circulated there."

It was further suggested by others that the 20-cent piece was more fitting to our system of currency, for in the large denomination paper money notes there were issues of \$10, \$20, and \$50, but none of \$25. Thus a 20-cent piece would be more compatible.

It is said that Mint Superintendent James Pollock commissioned Philadelphia sculptor Joseph A. Bailly to make a new and original design for the 20-cent piece. The above-offered pattern, attributed to Bailly, may have been the result. However, the identical design was used earlier, on an 1873 trade dollar. Thus, further investigation seems to be indicated.

Whatever the scenario, many other patterns were prepared, mostly by Chief Engraver William Barber. For the years 1874 and 1875, Andrew W. Pollock III in his book lists 29 different varieties known to exist. Some of these are quite distinctive. The series offers a challenge to the numismatist. Although completion has never been achieved by anyone, with a few years' effort, a representative collection can be gathered.

Regarding regular-issue 20-cent pieces, despite a proliferation of patterns, when a motif was selected for circulation it was the regular Liberty seated style as used on the quarter of the period. The eagle was copied from the trade dollar. With a size, shape, and design somewhat similar to the quarter (although the 20-cent piece had a plain edge rather than a reeded edge), the new denomination caused much confusion when it was introduced to the public. One of the first complaints was registered by the operator of the steam ferry connecting San Francisco to Oakland, A 20-cent piece would be given as payment for a five-cent boat ride, and the ticket seller, mistaking it for a quarter, would give too much change.

After a mintage of over one million pieces the first year, 1875, production dropped sharply. In 1876 fewer than 25,000 coins were struck for circulation, and of this number apparently most were melted. The two following years, 1877 and 1878, were limited solely to Proof strikings made for collectors. After that time the denomination was discontinued.

A few years later, Dr. Henry R. Linderman, in his excellent book, *Money and Legal Tender*, said it was a mistake to introduce the piece, but that it was a proper denomination between a dime and a half dollar and should have been used instead of a quarter dollar. It will be recalled that there is no \$25 bill.

Purchased from Stanley Kesselman, August 30, 1971.

Bailly's 1874 Pattern 20¢

P-1503, Nickel



- 1113 1874 pattern twenty-cent piece. P-1503, J-1358. Rarity-8. Bailly's "Agricultural" Liberty motif. Proof-66 (PCGS). Nickel. Plain edge.

Obverse Design: As preceding.

Reverse Design: A wreath of laurel with two branches tied below by ribbon and bow. Inside the wreath, the denomination, 20 CENTS, is in two lines, with the legend, UNITED STATES OF AMERICA around. The large digit 2 in the denomination is recut at the lower left.

Surfaces: Slightly subdued by light gold toning. Reflective fields surround frosted devices. An attractive cameo Proof.

Narrative: Saul Teichman advises that three examples of this variety are confirmed. If this represents the total population, the rating is Rarity-8. The elusive character of this variety plus its high grade make this a very important offering.

Technical Aspects: Weight: 67.1 grains. Diameter: 21.9 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 411.

1875 Pattern Twenty Cents

P-1542, Silver

Error Die



- 1114 1875 pattern twenty-cent piece. P-1542, J-1399. Rarity-6. Liberty by the Seashore. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: Liberty is seated on a globe facing left. Her left hand is on the globe, which is inscribed LIBERTY. Her raised right hand holds an olive branch. Liberty faces the sea with a ship in the distance. Thirteen stars above, and the date, 1875, below. The ship sails to the east (right) with sails billowed in the forward direction, however, the smoke from the stack is trailing behind the ship, to the west! This diecutting error is seen on certain other patterns, notably in the trade dollar series.

Reverse Design: Same as P-1500, above, and similar to the adopted reverse.

Surfaces: Sharply struck with deep mirrored fields. An attractive cameo Proof. Essentially brilliant with a whisper of champagne toning.

Narrative: This is a very appealing pattern due to its curious obverse die, its rarity, and its high grade.

Technical Aspects: Weight: 77.5 grains. Diameter: 21.9 mm. Die alignment: 180°.

From Paramount's sale of August 16, 1972, Lot 890. Previously from M.H. Bolender.

1875 Liberty by the Seashore 20¢

P-1543, Copper

Error Die



- 1115 1875 pattern twenty-cent piece. P-1543, J-1400. Rarity-7. Liberty by the Seashore. Proof-66 RB (PCGS). Copper. Plain edge.

Obverse Design: As preceding, with nautical error.

Reverse Design: As preceding.

Surfaces: A sharply struck example with primarily light brown obverse exhibiting splashes of red. The reverse mirrors the obverse with mostly red and traces of light brown. Hints of blue accent the reverse. A very pleasing specimen.

Technical Aspects: Weight: 53.7 grains. Diameter: 21.9 mm. Die alignment: 180°.

Purchased from Julian Leidman, July 28, 1972.

1875 P-1546 Pattern 20¢

Liberty by the Seashore

Error Die



(photo enlarged to twice actual size)

- 1116 1875 pattern twenty-cent piece. P-1546, J-1403. Rarity-6. Liberty by the Seashore. Proof-63 (PCGS). Silver. Plain edge.

Obverse Design: As preceding, with meteorological error.

Reverse Design: The denomination, 20 CENTS, in two lines is enclosed within an olive wreath. Around, the legend, UNITED STATES OF AMERICA. This is the same die as P-1503, above, with the digit 2 sharply recut.

Surfaces: Mottled obverse with steel blue, amber, and light green. The reverse is mostly light gold and blue. A number of light hairlines and other abrasions are present, mostly on the obverse.

Technical Aspects: Weight: 77.0 grains. Diameter: 21.9 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

Lovely 1875 Pattern Twenty Cents

P-1547, Copper
Error Die



(photo enlarged to twice actual size)

- 1117 1875 pattern twenty-cent piece. P-1547, J-1404. Rarity-6+. Liberty by the Seashore. Proof-67 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding, with ship displaying William Barber's lack of meteorology, or natural reality, and/or common sense.

Reverse Design: As preceding.

Surfaces: An iridescent gem Proof with amazing bright blue toning, changing to deep maroon at different angles to the light. Toning provides a nice visual companion to the 1879 Morgan Head dime offered a few lots earlier. This is a gem-quality example for the connoisseur.

Technical Aspects: Weight: 56.1 grains. Diameter: 21.9 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 1, 1974.

1875 Ship Error Pattern 20¢

P-1548, Aluminum



(photo enlarged to twice actual size)

- 1118 1875 pattern twenty-cent piece. P-1548, J-1405. Rarity-7. Liberty by the Seashore. Proof-67 Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A pleasing light gray cameo Proof.

Narrative: Just five or six are known. Patterns in aluminum are among the scarcest issued. The quality of the present coin is nonpareil.

Technical Aspects: Weight: 16.5 grains. Diameter: 22.0 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

1875 Liberty Seated 20¢

Gobrecht's Design
P-1550, Silver



- 1119 1875 pattern twenty-cent piece. P-1550, J-1407. Rarity-6. Gobrecht's Liberty Seated obverse. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: Similar to the adopted type, however, the date is smaller and LIBERTY is expressed in incuse letters.

Reverse Design: A laurel wreath with the legend, UNITED STATES OF AMERICA, around and the denomination, TWENTY CENTS, below. Inside the wreath, the denomination is expressed as 1/5 OF A DOLLAR.

Surfaces: Sharply struck with deeply reflective fields and cameo devices. An attractive pattern with light gold toning and a few very minor hairlines.

Technical Aspects: Weight: 76.9 grains. Diameter: 22.0 mm. Die alignment: 180°.

Purchased from Julian Leidman, September 16, 1971.

Gem 1859 Paquet Quarter Dollar

P-281, Silver



- 1120 1859 pattern quarter. P-281, J-234. Rarity-7. Liberty Seated obverse, Paquet reverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted design for the regular-issue quarter dollar.

Reverse Design: An eagle with wings outstretched and a shield on its breast, holding an olive sprig and three long, slender arrows. The legend, UNITED STATES OF AMERICA, is above, with the denomination, QUARTER DOLLAR, below. The tall letters with thick uprights are popularly considered to be a hallmark of Anthony Paquet's work. Indeed, such letters were used on some work specifically known to have been his, but at a later date they were also used elsewhere. For example, the inscriptions on the reverse of the regular issue trade dollar, 1873, are in letters of this style. Separate from any dies he created, Paquet furnished letter punches to the Mint. This reverse design was also used in 1858, 1864, and 1865.

Surfaces: Very sharp strike with brightly mirrored silver surfaces. This is a very attractive example with a few imperceptible abrasions.

Narrative: The only pattern quarter dollar of this year. Most patterns dated 1859 are either half dollars or double eagles, with a small number of one-cent varieties, and one each of the half dime, dime, and quarter denominations.

This variety is very rare, challenging the Rarity-8 category as scarcely more than a half dozen have been identified over the years, including duplicate listings. The present piece represents a major opportunity for the specialist.

Technical Aspects: Weight: 95.9 grains. Diameter: 24.2 mm. Die alignment: 180°. Die notes: Diagonal die striae and polishing lines cover most of the obverse and reverse.

From Lester Merkin's sale of February 13, 1971, Lot 854. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 126.

1864 Pattern Quarter Dollar

Paquet's Reverse

P-452, Silver



(photo enlarged to twice actual size)

1121 1864 pattern quarter. P-452, J-384. Rarity-7. Liberty Seated obverse, Paquet reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Regular issue of the year, no doubt from a die also used to produce Proof coins for sets.

Reverse Design: Paquet's quarter die first used in 1858, then in 1859 (see the preceding lot), and later in 1865.

Surfaces: Brilliant mirrored surfaces display a hint of champagne toning.

Narrative: This is a further use of the reverse die that was first employed in 1858 and 1859, as illustrated above. Further use of this reverse served an unknown purpose, except possibly creating a rarity for collectors. Probably just six or seven examples of this variety are known.

Technical Aspects: Weight: 96.0 grains. Diameter: 24.2 mm. Die alignment: 180°. Die notes: Faint die striae are visible at the borders with the obverse displaying minor die rust. The same die polishing lines are visible on the reverse, as seen on the previous lot.

From Stack's ANA Sale, August 11, 1971, Lot 421. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 194.

1864 Quarter Dollar Pattern

With Motto IN GOD WE TRUST

P-454, Silver



(photo enlarged to twice actual size)

1122 1864 transitional pattern quarter. P-454, J-386. Rarity-7. Liberty Seated obverse, With Motto reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The exact type, with motto, adopted for regular-issue coinage beginning in 1866.

Surfaces: Sharply struck with deep mirrored fields and cameo devices. An aesthetically desirable example with light russet toning along the peripheries.

Narrative: In a 1959 article in *Empire Topics*, "The Transitional Coins of America," Dave Bowers advised readers that there were fewer than 10 examples known, all Proofs, two of these on defective planchets. Today, we are aware of just five or six known, based on Andrew Pollock's research.

There is something very *special* about the 1863, 1864, and 1865 quarter dollars with IN GOD WE TRUST on the reverse (the 1863 is not offered in the present sale, but the present 1864 and the subsequent 1865 are featured). Not only are these appealing to pattern specialists, but they furnish an attractive addition to anyone specializing in Liberty Seated coinage.

For many years we have been fans and admirers of *The Gobrecht Journal*, published under the aegis of Dr. John W. McCloskey. While in its columns much attention has been given to regular issues, relatively little detailed data has reached print concerning patterns. Thus, if Dr. McCloskey ever runs out of material, there is a lot of potential in the pattern series.

Technical Aspects: Weight: 96.4 grains. Diameter: 24.2 mm. Die alignment: 180°. Die notes: Light die rust and die finishing lines are visible on both surfaces, lending credence to our theory that this is a restrike, produced after the reverse with motto was adopted in 1866.

From Paramount's session of Auction '79, Lot 175. Earlier offered in Paramount's Rare Coin Lists #16 and #18, and in their sale of September 1978, Lot 642.

Gem 1864 Pattern Quarter Dollar

Reverse With Motto



- 1123 1864 pattern quarter. P-455, J-387. Rarity-8. Liberty Seated obverse, With Motto reverse. Proof-67 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb example, sharply struck, with deeply reflective Proof surfaces. Lovely pinkish orange is accented by bright blue, especially on the reverse.

Narrative: This is a very rare issue in copper. In fact, Andrew Pollock listed only this coin and one other example, from the collection of King Farouk. The Farouk coin is described as Extremely Fine. A third example may exist, as a 1991 auction price is reported for a certified Proof-65 example appearing in an August Heritage Bullet Auction.

Technical Aspects: Weight: 90.4 grains. Diameter: 24.2 mm. Die alignment: 180°. Die notes: Light die rust and die finishing lines.

From our sale of the Robert Branigan Estate, August 21, 1978, Lot 1798.

Superb 1865 Pattern 25¢

Paquet's Reverse

P-495, Silver



(photo enlarged to twice actual size)

- 1124 1865 pattern quarter. P-495, J-423. Rarity-7. Liberty Seated obverse, Paquet reverse. Proof-67 (PCGS). Silver. Reeded edge.

Obverse Design: Regular die of the year.

Reverse Design: The Paquet reverse as described earlier under our offering of P-281.

Surfaces: Brilliant mirrored silver fields surround lustrous cameo devices. This is a stunning example of the popular Paquet design.

Narrative: This gem is almost certainly the finest known example of the variety and is one of just four reported by Andrew Pollock. Another example appeared in our sale of the Louis E. Eliasberg, Sr. Collection, 1996. It may well be that a long time will pass before an equivalent opportunity is presented. Note that the grade of Proof-67 assigned by PCGS is remarkable in itself—and when added to the rarity of the variety yields yet another remarkable opportunity.

Technical Aspects: Weight: 96.0 grains. Diameter: 24.2 mm. Die alignment: 180°. Die notes: Faint die polish lines are visible on both obverse and reverse.

Purchased from Abe Kosoff, August 3, 1971. Earlier offered by Kosoff in his "Illustrated History," Lot 293. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 201. This appears to be the coin used to illustrate United States Pattern, Experimental and Trial Pieces by J. Hewitt Judd, MD.

Lovely 1865 Pattern Quarter Dollar

Reverse With Motto

P-497, Silver



(photo enlarged to twice actual size)

- 1125 1865 pattern quarter. P-497, J-425. Rarity-6. Liberty Seated obverse, With Motto reverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The exact design, with motto, employed for regular-issue quarters beginning in 1866.

Surfaces: Sharply detailed with light ivory toning over deep mirrored fields. An attractive cameo Proof with only a few widely scattered spots.

Narrative: A gem example of this transitional design, long a favorite with pattern collectors and quarter dollar specialists alike. Dave Bowers discussed this variety in an article "The Transitional Coins of America," published 40 years ago in *Empire Topics*, Issue number 6, May-June 1959.

As discussed under the 1864 equivalent to this variety, the possession of any or all of the 1863-4-5 quarter dollars with motto IN GOD WE TRUST is significant for both pattern collectors and Liberty Seated quarter dollar specialists. Individual examples are very elusive.

Technical Aspects: Weight: 95.7 grains. Diameter: 24.3 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 9, 1971.

1869 Standard Silver Quarter

P-803, Silver



- 1126 1869 pattern quarter. P-803, J-722. Rarity-6. Standard Silver. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: A bust of Liberty is facing right, wearing a cap ornamented by three stars. A ribbon crosses her shoulder and is inscribed LIBERTY in incuse letters. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination, 25 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: Brilliant silver mirrored fields with lustrous devices; an attractive cameo Proof. A few minor hairlines and imperfections are noted.

Narrative: This is the first of several Standard Silver quarter dollars in the present sale, a window on the truly vast production of this numismatically complex pattern series which at the time was a veritable annuity from Mint officials.

Technical Aspects: Weight: 76.9 grains. Diameter: 22.8 mm. Die alignment: 180°. Die notes: Faint die lines only on the reverse.

From Stack's ANA Sale, August 11, 1971, Lot 424. Previously from Stack's sale of April 1955, Lot 923. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 302.



- 1127 1869 pattern quarter. P-814, J-733. Rarity-5+. Standard Silver. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a headband inscribed LIBERTY and ornamented by a star, her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: As preceding.

Surfaces: A brilliantly mirrored Proof with devices displaying light cameo lustre. Numerous fine hairlines are noted, some of these difficult to distinguish from die polish lines.

Narrative: Both thin and thick planchet varieties were reported by Andrew Pollock, the single thick planchet example weighing in at 83.9 grains. Several thin planchet examples weigh between 76.5 and 77.5 grains.

Technical Aspects: Weight: 76.9 grains. Diameter: 22.9 mm. Die alignment: 180°. Die notes: Faint die lines.

Purchased from Julian Leidman, November 17, 1970.

Barber's Liberty Seated 25¢

P-973, Silver

"Stateless" Die Combination



- 1128 1870 pattern quarter. P-973, J-876. Rarity-7. Barber's Liberty Seated obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Die by William Barber. A full figure of Miss Liberty is seated, facing left with 13 stars around and the date, 1870, below. Miss Liberty supports a shield with her right hand, a scroll crossing the shield is inscribed LIBERTY. Her left hand holds an olive branch. A freestanding pole with liberty cap passes behind the shield.

Reverse Design: A wreath of cotton and corn contains the denomination, 25 CENTS, with the inscription STANDARD above. The wide reverse border is the result of a smaller diameter die, as provided for the Standard Silver series, with a larger diameter planchet for normal production of quarter dollars.

Surfaces: Brilliantly mirrored silver surfaces with lightly frosted cameo devices. A few light hairlines are visible. A very sharply struck impression.

Narrative: Just three examples of this rarity were reported by Andrew Pollock. An additional example may exist as evidenced by a 1990 auction price listing, not included in the census for this variety. The country of origin does not appear on this variety—the combination eliminated mention of the United States of America.

Technical Aspects: Weight: 95.9 grains. Diameter: 24.2 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972.

Barber's Liberty Seated 25¢

P-974, Silver

Another "Stateless" Issue



- 1129 1870 pattern quarter. P-974, J-877. Rarity-7. Barber's Liberty Seated obverse. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Moderate toning over deeply mirrored fields and lightly frosted devices. An attractive pattern with medium blue and light russet. Very sharply struck with desirable surfaces.

Narrative: A rare variety with just four or five known, this example possibly among the finest of these. Another pattern without a country (should this be called the "Edward Everett Hale variety?"), the legend UNITED STATES OF AMERICA does not appear on either side.

The Harry W. Bass, Jr. Collection was conceived with care, as the reader can judge by this point in the catalogue. Harry sought and demanded a significance to his patterns—and along the way he acquired many different dies and interesting com-

binations. He was not as concerned with repetitive strikings in different metals or with different edges of the same die combinations, although there were a few exceptions.

Technical Aspects: Weight: 96.0 grains. Diameter: 24.1 mm. Die alignment: 180°.

Purchased from Julian Leidman, November 17, 1970.

1870 Standard Silver Quarter

P-987, Silver

Longacre's 1860 Design



- 1130 1870 pattern quarter. P-987, J-888. Rarity-5+. Standard Silver. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: An adaptation of the design created by James B. Longacre in 1860 for use on the \$5 piece, known today as P-319 (gold) and P-320 (copper; see later offering in the present sale). The bust of Liberty is facing right, wearing a cap ornamented by three stars. A ribbon crosses her shoulder and is inscribed LIBERTY in incuse letters. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 25 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: A pleasing light cameo Proof with a whisper of champagne toning. Slight weakness is noted at the center of the reverse. A few minor hairlines and other imperfections are noted.

Narrative: A thin planchet example as noted by Andrew Pollock. Others on thick planchets weigh 84 to 85 grains.

Technical Aspects: Weight: 76.8 grains. Diameter: 22.9 mm. Die alignment: 180°.

Purchased from Julian Leidman, November 17, 1970.

Sharply Struck 1870 Standard Silver 25¢

P-994, Silver



- 1131 1870 pattern quarter. P-994, J-906. Rarity-7. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 25 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: Very sharply struck with brilliant, deeply mirrored fields, and lightly frosted cameo devices. A whisper of light gold toning is present.

Narrative: A scarce variety, one of just five or six known. A coin such as this points out one of the great desirabilities of the pattern series. By any account this is a *major rarity*, and yet the probable market value is in the low four figures.

Technical Aspects: Weight: 84.4 grains. Diameter: 22.9 mm. Die alignment: 180°. Die notes: Faint die lines are visible on the obverse.

From Stack's ANA Sale, August 11, 1971, Lot 437. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 326.

Gem 1870 Standard Silver Quarter

P-1001, Silver



- 1132 1870 pattern quarter. P-1001, J-894. Rarity-5+. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a diadem inscribed LIBERTY, with her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 25 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: Very sharply struck with deep mirrored fields and lustrous devices. An attractive cameo Proof with a trace of rose toning, more prevalent on the reverse.

Narrative: A thick planchet example of this variety. Although this variety is not among the rarest of its era, it is a beautiful gem, and no doubt it will attract wide bidding attention.

Technical Aspects: Weight: 84.4 grains. Diameter: 22.9 mm. Die alignment: 180°. Die notes: Minor die lines are noted on the reverse.

Purchased from Julian Leidman, November 17, 1970.

1870 Standard Silver Quarter

P-1008, Silver



- 1133 1870 pattern quarter. P-1008, J-912. Rarity-7. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 25 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: An attractive cameo Proof with light russet toning. The reverse has a couple minor toning spots.

Narrative: Fewer than 10 examples of this variety exist, according to Andrew Pollock's 1994 census.

Technical Aspects: Weight: 84.5 grains. Diameter: 22.9 mm. Die alignment: 180°. Die notes: A few minor die lines, most on the reverse. A small void appears in Miss Liberty's hair, with the identical characteristic appearing on the very next lot.

Purchased from Numismatics, Ltd., August 12, 1974.

Rare 1870 Standard Silver 25¢

P-1009, Silver



- 1134 1870 pattern quarter. P-1009, J-913. Rarity-7. Standard Silver. Proof-63 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Faint gold toning with a few hairlines in the right obverse field accounting for the grade assigned by PCGS. An attractive, sharply struck cameo Proof.

Narrative: Only three or four examples of this variety are known. As with many patterns in the present sale, this represents a very important opportunity to acquire a rare variety. No one has ever put together a complete set of all of the Standard Silver pattern issues of this era, and no one ever will. However, our offering of the Bass Collection coins provides an opportunity to fill in quite a few pieces of this fascinating puzzle.

Technical Aspects: Weight: 84.4 grains. Diameter: 22.8 mm. Die alignment: 180°. Die notes: As preceding.

From Stack's ANA Sale, August 11, 1971, Lot 438. Previously from the Waldorf Sale, April 1959, Lot 1091.

Scarce 1870 Pattern Quarter

P-1015, Silver



- 1135 1870 pattern quarter. P-1015, J-900. Rarity-5+. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a headband inscribed LIBERTY and ornamented by a star, her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 25 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: A heavily frosted cameo Proof with faint gold toning and a few very minor hairlines. Sharply struck and quite desirable.

Narrative: This is one of the more common Standard Silver quarter dollar varieties, although none of these are really common. This offering and others not only provide an opportunity for the specialist, but also for the casual collector to obtain a representative pattern for his or her collection.

Technical Aspects: Weight: 84.0 grains. Diameter: 22.9 mm. Die alignment: 180°. Die notes: Numerous obverse and reverse die lines.

From Stack's ANA Sale, August 11, 1971, Lot 433. Previously from the Waldorf Sale, February 1960, Lot 2368.

Gem 1870 Standard Silver Quarter

P-1022, Silver



- 1136 1870 pattern quarter. P-1022, J-918. Rarity-7. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 25 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below.

Surfaces: Deeply toned, blue and amber. An attractive cameo Proof with the devices slightly subdued by the toning. A gem example that will delight any collector.

Narrative: Just seven or eight examples survive, with only six listed by Andrew Pollock. Another lovely gem, another interesting opportunity.

Technical Aspects: Weight: 84.4 grains. Diameter: 22.9 mm. Die alignment: 180°. Die notes: Minor obverse die polish lines.

From Stack's ANA Sale, August 11, 1971, Lot 439. Previously from Stack's sale of December 1951, Lot 446. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 330.

Longacre's Indian Princess Pattern 25¢

Cameo Style Without Stars

P-1230, Copper



- 1137 1871 pattern quarter. P-1230, J-1094. Rarity-7. Indian Princess obverse. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's famous and very beautiful Indian Princess design. A full figure of Miss Liberty is seated on a globe, facing left, wearing an Indian headdress. A pole with liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1871, is below. Behind Liberty's left shoulder are two flags, one ornamented with 13 stars. There are no stars around the border in the field, giving a beautiful cameo effect to this and related coins.

Reverse Design: The adopted type used to coin regular-issue quarters of 1871.

Surfaces: Very sharply struck with light tan blended with traces of blue and lilac. The reverse has considerable mint red remaining. An attractive example, despite a few minor hairlines.

Narrative: This Indian Princess design is captivating, being in a plain field, one of the most pleasing pattern designs ever issued, in this cataloguer's opinion. In fact, more than just a few pattern collectors consider this to be one of the great masterpieces by Longacre, although the issue is posthumous, as Longacre passed away on January 1, 1869.

Technical Aspects: Weight: 84.8 grains. Diameter: 24.2 mm. Die alignment: 170°.

From RARCOA's sale of the Harry X Boasel "1873" Collection, April 28, 1972, Lot 1120.

Gem 1871 Pattern Quarter

Indian Princess Design



- 1138 1871 pattern quarter. P-1231, J-1095. Rarity-8. Indian Princess obverse. Proof-66 (PCGS). Aluminum. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Bright gray cameo Proof with deep mirrored fields. This is a most attractive design with the light gray an ideal color to bring full attention to the engraver's art.

Narrative: Possibly unique, this is the only example listed in Andrew Pollock's census. The superb quality adds to the importance of this offering. Once this coin crosses the auction block, the underbidder will be required to wait until the new owner decides to sell, which could be many years. We suggest not hesitating as the last time this example was on the market was 27 years ago. Saul Teichman suggests that one or two others are known.

Technical Aspects: Weight: 26.5 grains. Diameter: 24.2 mm. Die alignment: 170°. Die notes: Faint die rust is visible on the reverse.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1121.

1871 Indian Princess Rarity

P-1232, Silver



- 1139 1871 pattern quarter. P-1232, J-1096. Rarity-6+. Indian Princess obverse. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess design, somewhat similar to preceding, now with 13 stars added around the border.

Reverse Design: A wreath of cotton and corn encloses the denomination, 25 CENTS, with the inscription, STANDARD, above.

Surfaces: Faint pink and champagne iridescence on the obverse with deeper russet, blue, and lilac on the reverse. A deep cameo Proof with superb aesthetic appeal. The obverse has a high wire rim at 2:00.

Narrative: A truly splendid example of this motif, the Indian Princess being a long-time favorite. The generally scarce nature of the variety plus the elegant Proof-66 grade combineto create a highly important opportunity.

Technical Aspects: Weight: 96.0 grains. Diameter: 24.2 mm. Die alignment: 170°. Die notes: Faint die lines on both obverse and reverse.

Purchased from Stanley Kesselman, November 11, 1971.

Gem 1871 Indian Princess Quarter

P-1235, Silver



- 1140 1871 pattern quarter. P-1235, J-1099. Rarity-7. Indian Princess obverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess, stars in field.

Reverse Design: The adopted type for regular-issue quarter dollars.

Surfaces: Very sharply struck with mottled obverse toning, the reverse primarily blue, green, and amber. A most attractive cameo Proof that should draw considerable attention.

Narrative: Another important opportunity to acquire a rarity in the pattern series. Just four are known to exist. This example, the Farouk Collection coin, and the Lemus Collection example are the only three listed by Andrew Pollock in his census. A fourth example appeared in the 1994 ANA Convention sale, conducted by Heritage.

Technical Aspects: Weight: 91.8 grains. Diameter: 24.2 mm. Die alignment: 170°. Die notes: Faint die lines on the obverse.

"Collecting Collectors": In our catalogue of the John Weston Adams collection of 1794-dated cents, published in 1982, we took some time to note that John "collected collectors." Not only did he acquire coins for their own merits, but he also sought interesting pedigrees. If a coin was owned by an old-time collector or dealer, he found it interesting to note this in his records and also to learn more about that person.

In recent times the pedigree of a coin has become increasingly important to a widening circle of collectors. Such notations as "From the Eliasberg Collection," "From the Garrett Collection," "From the Norweb Collection," "From the Brand Collection," etc.—to mention some of our own sales—add a great deal of interest. Among collections from the past, probably upward of 5,000 to 10,000 names have been printed on auction catalogue covers by hundreds of dealers and auctioneers from the 1850s to the present day. Some of these names are famous, others are obscure, but, no doubt, each has an interesting story. The notation "From the Bass Collection," which can be attached to the pedigree of every coin, token, medal, and note in this sale, has its own cachet.

The Numismatic Bibliomania Society is devoted to the study, collecting, and appreciation of numismatic literature, including old-time catalogues. Membership information is yours upon application to our office.

Some notes concerning one of the pedigree names for the presently offered coin may be of interest. We could, if motivated, write a large monograph on this important individual, but for the moment the following will suffice, this concentrating upon some of the controversy surrounding him. Much more could be written about other controversies and, important in the sense of historical fairness, the excellent numismatic information imparted by a reading of his auction catalogues and *Numisma* issues. The present writer latched upon a run of *Numisma* in his early days of collecting, in the mid-1950s, and stopped everything to read the series from one end to the other. At the time, very few people were interested in numismatic personalities from the past. Among these few were John J. Ford, Jr., and George J. Fuld, fine friends then and now.

About Frossard: Édouard Frossard. This dealer, born in Switzerland in 1837 or 1838, came to America in 1858 and later served in the Civil War. "Ed." (with a period after the d.) Frossard was especially active from the early 1870s until his death in 1899, by which time he had conducted more than 160 auction sales. Residing in Irvington-on-Hudson, he also published *Numisma*, a lively periodical, for a decade. In 1879 he produced a text on large cents, the most definitive work on its kind since the original Maris effort in 1869 and 1870.

During his career Frossard engaged in numerous feuds with his peers, often rushing into print with some opinion or statement of fact without thoroughly checking it. Also, he seems to have abandoned ethics for profit, at least on an occasion or two. The aforementioned John W. Adams, in his book on 19th-century American auction catalogues, noted that a later Princeton scholar called Frossard's offering of material relating to famous American artist John Trumbull, in two separate sales, a "massive, deliberate fraud." A fixed price list in 1894 offered 193 "works" of Trumbull; other "Trumbull memorabilia and relics" appeared in an auction on March 19-20, 1896.

Frossard issued *Numisma* from January 1877 to December 1891, a house organ published to the extent of 59 issues comprising 496 pages. Charles Davis, in a description for our Armand Champa Library Sale I, Lot 237, commented: "An often acid, often scholarly, always entertaining journal with important, although sometimes axe-grinding observations on the business practices of his competitors, and invaluable for reports on contemporary auctions with notices of overgrading and counterfeits liberally sprinkled in. Arrows were shot at, among others, Doctor Woodward (the apothecary unable to sell the false talisman to the children of Knicker), Charley Steigerwalt (the plagiarist with his big journal), Brother Mason (the only original Moses in the coin trade), J.W. Scott, (the Fulton St. octopod), the Chapmans (who produce quarto catalogues with margins sufficiently large for corrections), and David U. Proskey (with a level head and an India rubber conscience)."

Relative to the preceding, the following is, in part, explanatory:

Frossard seemed to have had many people whom he disliked, but none more than the principals of J.W. Scott & Co., especially David Ulysses Proskey, as this item from *Numisma*, May 1880, reveals:

"SCOTT & CO., ON MR. G.C. STENZ: See St. Luke, Chap. vi., v. 41 and 42. A little over a year ago the above-named firm made in their *Coin Journal* an impertinent, bitter, and most unjust attack against Mr. W.E. Woodward, simply because this gentleman, after having temporarily withdrawn from the coin business, chose again to enter the lists as a compiler of coin sale catalogues. They feared that with a new opponent of this calibre in the field a still lesser number of coin collections would find their way to market through the capacious stomach of the Fulton Street octopod [Scott]. And in this the firm was right—the day is in fact as distant as ever when, to use the language of its head, body and tail, 'we shall control all important coin sales in the United States.' More recently in an article which on its face appears like fair enough criticism, but is really garbled and mendacious, worthy to have originated in the fertile brain of D.P. [David Proskey], wholesale manufacturer of unique Centennial medals, shirker of auctioneer's bills, and present confidential clerk of the Great Boaster, the onslaught against competition in the coin business is renewed, this time with the Stenz sale as an objective point. In this so-called review, which appears in the *Coin Collector's Journal* for April, there may possibly be one or two grains of truth, but the difficulty is to discover them among the mass of chaff. In justice to ourself, the compiler of the catalogue and of Mr. Stenz, the owner of the coins sold Feb. 27th and 28th last, we will in as few words as possible, show wherein the so-called review was correct, and wherein it deliberately erred.

"1st No. This sale was not the remnant of the Stenz collection. It was composed of the nearly entire cabinet of the Rev. T. Wilkinson, of Berlin, Prussia, and other coins purchased by Mr. Stenz in Germany since his previous sale. Anyone who will take the trouble to compare the two catalogues can easily convince himself of this.

"2nd. Yes. Here the firm is right. The cabinet was exceedingly rich in time and valuable foreign crowns and thalers. It is probably for this reason that the sale proved such a decided financial success.

"3rd. No. The pieces did not 'in most instances bring about their face value.' The face value of the collection was about \$700. The amount realized was over \$2,300.

"4th. No. The 1843 proof set alone was offered as stated in a Wall Street broker's window, at \$50. It was also, we believe, offered to Scott & Co. at \$50 less com. Why did they not buy it? The set is certainly, both on account of its beauty and its great rarity, well worth \$100. In fact, we will give Scott & Co. \$100 for a duplicate set of this or an earlier date. Can they procure one? Scott & Co. should have purchased this. It would have proved a remunerative investment, but the margin of profit between \$50 and selling price was probably not considered sufficiently large to induce purchase. That set was bought for \$100 by Mr. Geo. W. Cogan on an order of \$150 or less. Other bids were made to \$95, and there were at least 6 bids of from \$75 to \$95. Now what would the Great Boaster have done under like circumstances. Pray, let us know.

"5th. Yes. Mr. Stenz bought at his sale, much to the apparent chagrin of our distinguished contemporary, whose representative had come fully prepared to pick up rare silver coins in nearly proof condition at about 2-3 [times?] face value. Mr. Stenz represented several buyers just as the G.B. apparently does at his own sales. Finally. We are forced to agree with our esteemed and learned reviewer when he says 'The course of proceeding we have related should be discountenanced by all who are interested in collecting coins.' By following himself the rules he is so eager to have others observe, he may possibly, in the course of time, regain the confidence of collectors, and will no longer be obliged to do, at his own sales, that which he unjustly charges Mr. Stenz of having done."

Whether W. Elliot Woodward, who certainly was mentioned favorably by Frossard in the above account, respected or was contemptuous of Frossard is not clear and seems to have varied over a period of time. In 1879 a work by Frossard was published in New York City, titled "Monograph of United States Cents and Half Cents issued between the years 1793 and 1857: To which is added a table of the principal coins, tokens, jetons, medalets, pat-

terns of coinage and Washington pieces, generally classed under the head of colonial coins. A contribution to the numismatic history of the United States." Unsold copies were later purchased by W. Elliot Woodward. However, in the meantime, Woodward in his April 1881 catalogue roundly criticized the Frossard work as being of no value and containing many errors.

In the "Numismatic Gossip" column written in *Numisma*, January 1881, Frossard took another shot at Proskey: "Bro. Mason believes that the expression 'rare thus' which has lately crept into coin catalogues, originated with Mr. S.K. Harzfeld. He is mistaken. Scott & Co.'s catalogues, generally ascribed to Mr. David Proskey, a nice looking young man, with a level head and a big India rubber conscience, have frequently contained the expression, and if any credit of originality is due in the use of the term it belongs to Mr. David Proskey.—When you criticize fine coins, the property of your neighbor, do not stand on Bangs & Co.'s frail and cracked family cuspidor, or you will put your foot into it, as did one of our esteemed but youthful friends.—Selling good California wine at \$1.00 a gallon pays better than to get a fit of the coin publishing mania. So thinks friend Smith, of Philadelphia. We have not yet heard of a man making a fortune in the numismatic publishing business; have you, Bro. Mason?"

In 1921, Henry Russell Drowne shared his reminiscences of the "good old days" with readers of *The Numismatist*, including this:

"Edward [sic] Frossard of Irvington, New York, I also met at Bangs & Co., and later he made his office with Geo. A. Leavitt & Co., when they were located at 9th Street and Broadway, where he held frequent sales. He published a monograph of United States cents and half cents, and a numismatic paper called *Numisma*. I found him an honest, reliable man, who, when he made mistakes, took back the coins and cheerfully refunded the money. One winter I took French lessons from him, and also acquired much information in regard to coins. Many of the rare coins in the Parish Collection were acquired by him at sales. On his death his son attempted to carry on the business but did not succeed, and left New York."

The preceding reflects how interesting the checking into of a pedigree can be! (And, as noted, this is only a small part of the Frossard story.) Pardon us if we, like Proskey, use "rare thus" in descriptions now and then.

From our sale of the Garrett Collection, Part II, March 26, 1980, Lot 1037. Previously from Édouard Frossard, May 6, 1882.

1871 Indian Princess Quarter

P-1236, Copper



1141 1871 pattern quarter. P-1236, J-1100. Rarity-6+. Indian Princess obverse. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Indian Princess with stars.

Reverse Design: The regular motif of the year.

Surfaces: Deep brown and iridescent blue with hints of mint red around various devices. A superb, sharply struck example of this lovely design.

Narrative: This pattern variety is solidly Rarity-7 in our opinion, despite the "Rarity-6 to 7" rating given it by Andrew Pollock. Forgive us if we add that this coin is *rare thus*, for it is.

Technical Aspects: Weight: 87.1 grains. Diameter: 24.2 mm. Die alignment: 170.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1023.

1879 "Morgan Quarter"

P-1788, Copper



(photo enlarged to twice actual size)

1142 1879 pattern quarter. P-1788, J-1594. Rarity-7. Morgan's Liberty Head. Proof-65 RD (PCGS). Copper. Reeded edge.

Obverse Design: Morgan's Liberty Head motif as on the very popular Morgan silver dollar. Around, the motto, E PLURIBUS UNUM, with 13 stars, and the date, 1879, below. This design was taken from Morgan's portrait of Anna Willess Williams on certain of his 1877 pattern half dollars.

Reverse Design: A tall, standing eagle with wings spread and head turned to the viewer's left. Around, the legend, UNITED STATES OF AMERICA, and the denomination, QUARTER DOLLAR, below. The motto, IN GOD WE TRUST, is placed in the field beside and below the eagle.

Surfaces: A coin of truly incredible quality. Deep cameo Proof with bright mint orange. This is one of the most aesthetically pleasing coins in this sale.

Narrative: This variety should probably be listed as Rarity-6. Saul Teichman reports at least 10 distinctly different examples. No doubt, at least two or three more exist. This is a superb example, certainly one of the finest survivors.

Years ago collectors talked of "Morgan quarters," and, in fact, the Whitman Publishing Company—before it became enlightened to the extent that it later would be, also referred to "Morgan quarters" as the quarter dollars minted from 1892 to 1916. The intention, of course, was to call them *Barber* quarters, for Charles E. Barber was, indeed, the designer, not Morgan. However, the coin offered in this lot can properly be called a *Morgan quarter*, and as such it is especially interesting.

Technical Aspects: Weight: 84.9 grains. Diameter: 24.2 mm. Die alignment: 180°.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

Morgan's 1882 "Shield Earring" Quarter

P-1901, Copper



1143 1882 pattern quarter. P-1901, J-1699. Rarity-7. Shield Earring design. Proof-60 RD (PCGS). Copper. Reeded edge.

Obverse Design: George T. Morgan's new Liberty Head concept. On this die a head of Miss Liberty faces right, her hair swept back and held in place by a band inscribed LIBERTY. She is wearing a shield-shaped earring. The motto, E PLURIBUS UNUM, is above with the date below, and 13 stars arranged seven left and six right.

Reverse Design: A defiant eagle facing right with wings raised, holding an olive branch in one claw and three arrows in the other. Around, the legend, UNITED STATES OF AMERICA, with the denomination, QUARTER DOLLAR, below.

Surfaces: Lightly cleaned. Bright orange with a trace of cleaning agent adhered to the interiors of the date digits.

Narrative: Six known examples of this variety are reported by Saul Teichman. He describes five of the six as either choice Proof or gem Proof. Unfortunately, we cannot continue in this vein of quality, for the present piece was cleaned long ago and also shows light wear. No doubt Harry Bass acquired it as an interim measure, so he could study the design, hoping to later acquire a gem.

The motif of Miss Liberty with an earring in the form of a shield is one of the most popular attributed to Morgan. Strikings were made in the quarter dollar, half dollar, and dollar series, and all are highly desired today.

Technical Aspects: Weight: 84.5 grains. Diameter: 24.5 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972. Probably from the King Farouk Collection.

Gobrecht's 1838 Pattern Half Dollar



(photo enlarged to twice actual size)

- 1144 1838 pattern half dollar. P-75, J-72. Rarity-5. Gobrecht's Liberty obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Draped bust of Liberty faces left, no doubt by Gobrecht, but popularly attributed to Kneass. Thirteen stars are arranged with seven left and six right. The date, 1838, is below. Liberty is wearing a diadem and her hair ribbon is inscribed LIBERTY. This die is historically attributed to William Kneass, however, he was not an active engraver at the time the originals were produced.

Reverse Design: An eagle with wings spread, its head turned to the viewer's right. An olive branch and four arrows are held by the talons. The legend, UNITED STATES OF AMERICA, is around, with the denomination, HALF DOLLAR, below.

Surfaces: An attractive cameo Proof with faint gold toning and only a few very minor impairments.

Narrative: This example does not exactly fit the criteria outlined by Andrew Pollock for the restrikes, however, it is certainly not an original example which would have a weight in the range of 206 grains. The central design is fully defined while there is no evidence of severe die rust.

Technical Aspects: Weight: 194.1 grains. Diameter: 30.1 mm. Die alignment: 360°.

Purchased from William A. Mitkoff, April 16, 1972.

Important 1838 P-77 Half Dollar

From the Garrett Collection



(photo enlarged to twice actual size)

- 1145 1838 pattern half dollar. P-77, J-73 Restrike. Rarity-5. Gobrecht's Liberty obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: A flying eagle in a plain field, facing left. The legend, UNITED STATES OF AMERICA, is around from 8:30 to 3:30, the denomination, HALF DOLLAR, below.

Surfaces: Attractively toned, the reverse with traces of mottled blue and amber. The outer obverse edge is slightly rounded.

Narrative: Is this an original or a restrike? In *United States Patterns and Related Issues*, Andrew Pollock describes this as an "anomalous weight issue" and separates such coins from those specifically identified as Originals or Restrikes.

While cataloguing the present coin for the Garrett Collection, Dave Bowers provided a thought-provoking discussion: "143 reeds on edge, signifying (in accordance with the description in the Judd reference) that it is an original, as opposed to a restrike which is identifiable by severely cracked reverse dies and 152 reeds on the edge. Complicating the attribution is the fact that the dies are rotated 180° [sic], which Judd notes as being a characteristic of the restrike, but he does not preclude the possibility of originals also having this characteristic. Sharply struck on the hair and the ear (a quality which Judd attributes to originals), but weakly struck on the eagle's left wing, a quality attributed to restrikes. Originals may be from perfect dies or from slightly cracked dies. The present example has a very fine, almost microscopic, die crack but it is entirely unlike the massive crack seen on the restrikes (refer to the Judd plate coin). The weight—197 grains—is heavier than the 192-grain standard in effect during the period of restriking activity, 1858-1860, but is lighter than the standard in effect in 1838

which would have been 206.25 grains. Considering all of these facts, is this an original or restrike? The answer will probably never be known with any certainty. The writer tends to believe it is a restrike, perhaps one produced very early during the 1858-1860 period."

Technical Aspects: Weight: 197.5 grains. Diameter: 30.2 mm. Die alignment: 360°. Die notes: Radial die cracks on the reverse from the border at 1:00, 4:00, and 7:00 all meet in the center of the eagle.

Harry W. Bass, Jr. notes: Kneass. Dies upset. 143 reeds. OBV: No bust rust. REV: no rust. Faint crack.

From our sale of the Garrett Collection, Part I, November 28, 1979, Lot 363.

Very Curious 1838/1859 P-81 50¢

Obverse Dated 1838, Reverse Made in 1859



1146 1838 pattern half dollar. P-81, J-255. Rarity-8. Gobrecht's Liberty obverse. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: Kneass obverse of 1838. As preceding.

Reverse Design: Paquet reverse of 1858-1859. A die from 1859, with an eagle with shield on its breast. A scroll is draped across the shield and is inscribed E PLURIBUS UNUM. An olive branch and three arrows are held in the talons. The legend, UNITED STATES OF AMERICA, is above, with the denomination, HALF DOLLAR, below. The reverse die was engraved by Anthony Paquet and features his distinctive letter punches.

Surfaces: Cleaned in the past with bright orange surfaces and traces of light blue toning. Very poorly struck with the bottom portion of the obverse extremely weak.

Narrative: There is no doubt that this is a restrike. The reverse is distinctive and attributed to Paquet, as noted above. This is a very curious, very fascinating coin—a "story coin" that will be a showpiece in the collection of its next owner.

Technical Aspects: Weight: 172.4 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: Light obverse die rust and severe reverse die rust.

Purchased from Stewart P. Witham, August 12, 1981. Previously from Auction '81, Lot 322. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 27. Probably from Farouk. For some reason, Judd ignored the date on this coin and listed it under 1859.

Gem 1838 Liberty Seated 50¢



1147 1838 pattern half dollar. P-82, J-76a. Restrike. Rarity-7+. Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: A full figure of Liberty is seated to the right, her head turned over her right shoulder, to the viewer's left. She is sitting on a rock and her right hand supports a shield with incuse letters LIBERTY. Her left hand supports a pole

with Liberty cap. Around, 13 stars, with the date, 1838, below. This is very similar to the adopted Liberty Seated design without drapery at Liberty's elbow, however, there are very minor positional differences.

Reverse Design: An eagle with wings spread, its head turned, to the viewer's right. An olive branch and four arrows are held by the talons. The legend, UNITED STATES OF AMERICA, is around, with the denomination, HALF DOLLAR, below.

Surfaces: An attractive Proof example with pale russet and blue obverse toning, which subdues the reflective surface. The reverse is mottled russet and blue with deeper mirrored fields. Quite sharply struck although some central weakness is noted.

Narrative: This is a restrike, produced in the 1870s, according to Saul Teichman. Andrew Pollock mentioned varieties with straight date and curved date, noting he was unable to distinguish between the two. Saul Teichman, on the other hand, suggests that the curved date, with raised letters in LIBERTY, is the original issue, while the variety with straight date, which has incused letters in LIBERTY as offered here, is the restrike.

Technical Aspects: Weight: 191.9 grains. Diameter: 30.2 mm. Die alignment: 360°.

Harry W. Bass, Jr. notes: Dies upset.

From our sale of the Garrett Collection, Part I, November 28, 1979, Lot 364. Previously from Édouard Frossard, May 6, 1882.

1838 Liberty Seated Half Dollar



(photo enlarged to twice actual size)

1148 1838 pattern half dollar. P-84, J-78. Restrike. Rarity-7+. Liberty Seated obverse. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: An exquisite, sharply struck gem with light brown accented by vivid blue. Traces of mint red adhere to the borders and around certain devices.

Narrative: Just four examples are currently confirmed. In addition to this example, others include coins in the Connecticut State Library and Western Heritage Museum, along with an example that appeared in Auction '81, reappearing in our August 1998 Rarities sale as part of the Morris Evans Collection, Lot 2034. A gorgeous showpiece.

Technical Aspects: Weight: 174.6 grains. Diameter: 30.2 mm. Die alignment: 180°. Die notes: Light die rust is present on the reverse.

Purchased from Numismatics, Ltd., August 12, 1974.

1838 Pattern Half Dollar

Liberty Seated Obverse



(photo enlarged to twice actual size)

- 1149 1838 pattern half dollar. P-86, J-79a. Rarity-7. Liberty Seated obverse. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: A flying eagle in a plain field, facing left. The legend, UNITED STATES OF AMERICA, is around from 8:30 to 3:30, the denomination, HALF DOLLAR, below.

Surfaces: A brilliant silvery white Proof with light gold toning about the periphery. An attractive light cameo with minor hairlines and other abrasions.

Narrative: This is an original striking on a planchet of proper weight. This is effectively a *miniature Gobrecht dollar*. A remarkable opportunity to acquire a most important and interesting half dollar pattern.

Technical Aspects: Weight: 206.1 grains. Diameter: 30.4 mm. Die alignment: 360°. Die notes: Two die cracks are visible on the reverse. The first begins at the border over the first A in AMERICA and continues through these letters to the pellet between the legend and denomination, finally reaching the A in DOLLAR. The second crack begins at the right base of F in HALF and continues through the tops of DOLLAR. Small patches of die lines join the eagle's right wing and tail, with others at the junction of the eagle's left wing and neck. Very similar die state to the example offered in our August 1998 sale of the Morris Evans Collection, Lot 2035.

Purchased from Numismatics, Ltd., August 12, 1974.

Important 1838 Pattern 50¢

Liberty Seated Design



(photo enlarged to twice actual size)

- 1150 1838 pattern half dollar. P-87, J-80. Restrike. Rarity-7. Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle flying upward to the left, wings spread, an olive branch and arrows grasped in its claws. The legend, UNITED STATES OF AMERICA, is around with the denomination, HALF DOL., below. The lower right curve of O in DOL. is very slightly doubled.

Surfaces: Sharp peripheral details with considerable weakness at the centers of both the obverse and reverse. Deeply toned, yet still attractive. Light amber is blended with bluish green. Minor surface blemishes are noted.

Narrative: Saul Teichman notes that originals were never issued, and the die was probably not created or finished until sometime between 1858 and 1867. All examples seen to date weigh approximately 192 grains, the post February 1853 weight standard.

Technical Aspects: Weight: 191.9 grains. Diameter: 30.2 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

1838 Liberty Seated 50¢

Flying Eagle Reverse



(photo enlarged to twice actual size)

- 1151 1838 pattern half dollar. P-88, J-81. Restrike. Rarity-7. Liberty Seated obverse. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding. A very large center dot is noted within the eagle's left wing. This center dot is just shy of a full millimeter in diameter.

Surfaces: Sharply struck with slight weakness at the centers, however, much sharper than seen on the previous lot. Deeply mirrored fields and light cameo devices are toned vivid blue and amber, with splashes of mint red at the borders and around various design elements.

Narrative: From the same reverse die as the preceding, with the lower right curve of O in DOL. slightly doubled.

Technical Aspects: Weight: 186.0 grains. Diameter: 30.2 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

1838 Liberty Seated Half Dollar

Impressive Pedigree



(photo enlarged to twice actual size)

- 1152 1838 pattern half dollar. P-90, J-82. Restrike. Rarity-8. Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Similar to the preceding, except the letters LIBERTY are raised on the shield.

Reverse Design: The adopted design used for regular-issue half dollars of 1837.

Surfaces: A lightly toned Proof with brilliantly reflective fields displaying light blue and russet peripheral toning. Very minor hairlines are visible. Sharply struck and attractive.

Narrative: Just two or three are known to exist, thus the present offering is an extremely important opportunity. The Farouk Collection coin, which later appeared in Lester Merkin's sale of February 1971, may be the same as the example offered by Abe Kosoff in his 1962 *Illustrated History of*

fering of the Judd Collection.
Pattern half dollars dated 1838 and 1839 have always been of special interest and importance. The Bass Collection offering is one of the most extensive in numismatic history.

Technical Aspects: Weight: 206.1 grains. Diameter: 30.2 mm. Die alignment: 355°.

From RARCOA's Auction '81, Lot 321. Previously from Mickley, Cohen, Parmelee, William H. Woodin, F.C.C. Boyd, according to the Auction '81 catalogue. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 32.

1839 "Backward Head" 50¢

Gobrecht's Perched Eagle
Restrike with Rusted Reverse



(photo enlarged to twice actual size)

1153 1839 pattern half dollar. P-103, J-95. Restrike. Rarity-8. Liberty Head right. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The popular "Backward Head" of Liberty, facing right. Her hair is knotted in a bun and she is wearing a coronet inscribed LIBERTY. Thirteen stars are arranged in an arc around, with the date, 1839, below.

Reverse Design: An eagle with outstretched wings and a shield on its breast. The head is turned over its right shoulder, to the viewer's left. An olive branch and three arrows are in the grasp of the eagle's claws. The legend, UNITED STATES OF AMERICA, is around, with the denomination, HALF DOL., below.

Surfaces: Reflective pewter gray obverse featuring very pale blue toning. The reverse has deeper mirrored fields with brilliant silvery lustre and a splash of vivid blue at the upper border. Sharply struck with superb aesthetic appeal. A prominent knife edge is noted along the reverse border from 4:00 to 7:00.

Narrative: The weight and die state of this example suggest that it is a restrike, possibly struck circa 1858 or perhaps later.

Technical Aspects: Weight: 191.9 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: Minute dots of die rust are noted on the obverse as well as the reverse.

From RARCOA's Auction '81, Lot 325. Previously from Édouard Frossard; Garrett Collection, Bowers and Ruddy, November 1979, Lot 366. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 37.

1839 "Backward Head" 50¢

P-104, Copper Restrike



1154 1839 pattern half dollar. P-104, J-96. Restrike. Rarity-8. Liberty Head right. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deep brown mirrored fields with cameo devices, accented by pale blue and light amber toning. A sharply struck example with every detail crisp and clear.

Narrative: This is likely a restrike, as it has a similar die state to the previous lot, which we know to be a restrike based upon the weight. As there is no weight standard for copper half dollar patterns, it is much more difficult to determine if a particular example is an original, from the standard weight of the era, or a restrike with a reduced weight. Die state necessarily becomes the determining factor.

Perhaps there is a weight standard for restrike half dollars in copper. Among the extensive series of 1859 pattern half dollars, numerous examples are known in copper. In the course of his research, Andrew Pollock recorded weights for 28 different examples. We have determined that the average of all these weights is 171.3 grains. Perhaps this can be considered a weight standard for post-1853 copper pattern half dollars. Further, the recorded weights of copper half dollar patterns dated 1838 and 1839 include two ranges for weight. A number of these patterns have weights between 170.9 and 178.9 grains, with an average of 174.3 grains. A second group have weights between 181.0 and 191.5 grains, with an average of 185.4 grains.

Technical Aspects: Weight: 173.1 grains. Diameter: 30.5 mm. Die alignment: 175°. Die notes: Light die rust on both surfaces, as noted for the previous lot.

Purchased from Douglas Weaver, January 21, 1974.

1839 "Backward Head" 50¢

Reverse with Large Letters
P-107, Silver Restrike



(photo enlarged to twice actual size)

1155 1839 pattern half dollar. P-107, J-97 Restrike. Rarity-7. Liberty Head right. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, with larger letters in the legend and denomination.

Surfaces: A sharply struck example of this interesting design. The obverse is deeply reflective with cameo devices and bright silver surfaces. The reverse is similar, however, subdued by rose and bluish green toning. Numerous light hairlines are present.

Narrative: Just a handful of examples are known, several of which have not been seen on the market for years. In his reference, Andrew Pollock notes seven or eight different coins. Included among these are the Dupont coin, an example sold by Stack's in the 1976 ANA sale, the Auction '81 example that we recently sold as part of our Morris Evans Collection, the Judd coin offered by Abe Kosoff in his 1962 *Illustrated History*, the Farouk Collection coin, the example in the Smithsonian Institution, the Lemus Collection example, and the present offering. The Lemus Collection coin and the present Bass Collection example may be reappearances of those mentioned above.

Technical Aspects: Weight: 191.7 grains. Diameter: 30.7 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

1839 "Backward Head" 50¢

P-108, Copper



1156 1839 pattern half dollar. P-108, J-98. Restrike. Rarity-8. Liberty Head right. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Attractively toned bright green with splashes of orange and amber. Very sharply struck with moderately deep mirrored fields.

Narrative: A restrike produced in the 1870s, according to Saul Teichman. He asks if anyone has been able to match the reverse to a regular-issue Proof half dollar. We would be interested in passing on such information should a patient collector wish to accept this challenge.

Technical Aspects: Weight: 171.0 grains. Diameter: 30.7 mm. Die alignment: 175°. Die notes: Faint traces of die rust are visible.

Purchased from Julian Leidman, July 28, 1972.

Bowers and Merena Tradition

We've been supplying choice, rare, and desirable coins to collectors, museums, dealers, and others ever since Dave Bowers began his dealership back in 1953. Along the way we have handled our share—and more—of the world's great collections and rarities. Thousands of properties have come our way, and we've helped tens of thousands, probably hundreds of thousands, of collectors enrich their holdings. If you are a past Bowers and Merena client, we look forward to having you participate in this sale as well. If you are new to us, welcome, and use this auction as an ideal way to get started.

1839 Capped Bust 50¢

Upright Eagle Reverse
P-109, Silver Restrike



(photo enlarged to twice actual size)

1157 1839 pattern half dollar. P-109, J-99. Restrike. Rarity-8. Capped Bust. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted type used for the regular-issue Capped Bust half dollars of 1836 through 1839.

Reverse Design: An eagle with wings spread, its head turned to the viewer's right. An olive branch and four arrows are held by the talons. The legend, UNITED STATES OF AMERICA, is around, with the denomination, HALF DOLLAR, below.

Surfaces: Pale gold toning on the obverse over lightly mirrored fields and exceptional design definition. The reverse has more deeply reflective fields with exquisite lilac and blue toning.

Narrative: Based on the weight listed below, and the die state, this is apparently a restrike, probably struck circa 1858 or possibly later. Although three are listed by Andrew Pollock, this and the Lemus Collection coin are possibly the only two known, if the Lemus coin is also the Judd plate coin, as suggested by Saul Teichman. Another incredible opportunity for the connoisseur and specialist.

Technical Aspects: Weight: 192.2 grains. Diameter: 30.1 mm. Die alignment: 180°. Die notes: Extensive rust marks are visible on the obverse and reverse.

From our sale of the Garrett Collection, Part I, November 28, 1979, Lot 367. From the Édouard Frossard Collection.

1839 Liberty Seated 50¢

With Drapery at Elbow
Just Two Known
A Numismatic Showpiece



(photo enlarged to twice actual size)

1158 1839 pattern half dollar. P-112, J-101. Restrike. Rarity-8. Liberty Seated with Drapery. Proof-63 (PCGS). Silver. Plain edge.

Obverse Design: The adopted type for regular-issue half dollars of 1839, with drapery at Liberty's elbow.

Reverse Design: As preceding.

Surfaces: A sharply struck Proof with light cameo contrast. The obverse is deeply toned, primarily bluish green with splashes of rose. The reverse is predominantly brilliant with light bluish green at the border.

Narrative: Just two examples are known, according to Saul Teichman, both appearing in the sale of patterns from Linderman. The other known example recently appeared in David Akers' sale of the Pittman Collection, Lot 772. As this issue so closely approximates the regular design, it is of special importance.

Technical Aspects: Weight: 191.9 grains. Diameter: 30.4 mm. Die alignment: 360°. Die notes: Extensive die rust is noted on both surfaces.

Harry W. Bass, Jr. notes: Dies upset. Ex Woodside, Gable, Newcomer? Two known.

Purchased from Numismatics, Ltd., August 12, 1974. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 43.

1839 Liberty Seated 50¢

Flying Eagle Reverse



(photo enlarged to twice actual size)

- 1159 1839 pattern half dollar. P-113, J-102 Restrike. Rarity-7. Liberty Seated with Drapery. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: A flying eagle in a plain field, facing left. The legend, UNITED STATES OF AMERICA, is around from 8:30 to 3:30, the denomination, HALF DOLLAR, below.

Surfaces: This lovely pattern half dollar is substantially nicer than it would appear at first glance. Extensive die rust has been reduced by severe lapping or polishing of the obverse die. A lovely cameo Proof with brilliant silver surfaces and lustrous devices.

Narrative: The extensive die cracks on the reverse, in addition to the weight, identify this as a restrike produced sometime in the period from 1858 to 1870. The exact date of production is unknown, of course, as the various Mint employees responsible for restriking the coinage did not wish to publish their activities. Both Dave Bowers and Saul Teichman believe that more restrikes and fancy pieces were made in the 1870s than are reflected in the literature. This pattern variety should be of interest as a peripheral item for the Gobrecht dollar specialist.

Technical Aspects: Weight: 191.7 grains. Diameter: 30.5 mm. Die alignment: 360°. Die notes: Extensive die rust has been diminished by heavy obverse die polishing, leaving a myriad of tiny raised lines. Four very heavy reverse die cracks meet within the body of the eagle.

From Lester Merkin's sale of February 13, 1971, Lot 861. Previously from Brand, Dr. Judd, Illustrated History, Lot 122, 1966 ANA Sale. Illustrated in Judd.

1859 P-282 Pattern 50¢



- 1160 1859 pattern half dollar. P-282, J-235. Rarity-6. Paquet's Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Liberty is seated, facing left, her left hand supporting a shield, and her outstretched right hand holding a fasces. An olive sprig and three arrows are present at the base of the shield. Thirteen stars are around with the date, 1859, below. In the date, the digits 1 and 8 are recut.

Reverse Design: An eagle with outstretched wings, its head turned over its right shoulder, to the viewer's left. A shield is on the eagle's breast. The eagle has an olive branch and three long arrows in its claws with a ribbon in its beak, draped across the shield and inscribed E PLURIBUS UNUM. The legend, UNITED STATES OF AMERICA, is around, with the denomination, HALF DOLLAR, below, both in Paquet's distinctive lettering.

Surfaces: Sharply struck except for weakness at the very top of Liberty's head. Brilliant ivory surfaces are lightly reflective with considerable satiny lustre present.

Narrative: In the date, the digits 1 and 8 are recut.

Technical Aspects: Weight: 190.3 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 3, 1971.

1859 P-284 Paquet Pattern 50¢



- 1161 1859 pattern half dollar. P-284, J-235. Rarity-5. Paquet's Liberty Seated obverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, with the ribbon broken.

Surfaces: Sharply struck with brilliant mirrored fields and light gold toning. A superb example for the connoisseur. Considerably striated obverse.

Technical Aspects: Weight: 191.7 grains. Diameter: 30.7 mm. Die alignment: 180°.

Purchased from Douglas Weaver, January 21, 1974.

1859 P-285 Pattern 50¢



- 1162 1859 pattern half dollar. P-285, J-236. Rarity-7. Paquet's Liberty Seated obverse. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck with lightly mirrored fields. Light tan with bluish brown toning. The obverse has a knife rim from 11:00 to 2:00.

Technical Aspects: Weight: 172.7 grains. Diameter: 30.6 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1859 Paquet Half Dollar

P-286, J-247



- 1163 1859 pattern half dollar. P-286, J-247. Rarity-7. Paquet's Liberty Seated obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An agricultural wreath of cotton, tobacco, sugar cane, corn, wheat, and oak leaves surrounds the denomination, HALF DOLLAR, in two lines.

Surfaces: Very faint golden rose toning is highlighted by splashes of blue. Average strike with some design elements weak.

Technical Aspects: Weight: 192.0 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: A few small patches of die rust are noted on the reverse.

Purchased from Abe Kosoff, August 19, 1972.

1859 P-288 Pattern 50¢



- 1164 1859 pattern half dollar. P-288, J-249. Rarity-7. Paquet's Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, except the denomination is expressed as 1/2 DOLLAR.

Surfaces: Lightly reflective surfaces with ivory toning. Sharply struck except for the top of the head, which is flat.

Technical Aspects: Weight: 192.2 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: Extensive reverse die rust is present.

From Stack's Massachusetts Historical Society Sale, March 29, 1973, Lot 346. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 130.

1859 P-290 Pattern 50¢



- 1165 1859 pattern half dollar. P-290, J-251. Rarity-7. Paquet's Liberty Seated obverse. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, except the denomination now reads 50 CENTS.

Surfaces: Brilliant reflective silver surfaces with sharp design details and very minimal surface marks. Diagonal reverse die striae tends to diminish the effects of the Proof surface.

Technical Aspects: Weight: 192.0 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: Extensive reverse die rust.

Purchased from Abe Kosoff, August 3, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 131.

1859 P-293 Pattern 50¢

French Liberty Head



- 1166 1859 pattern half dollar. P-293, J-237. Rarity-4. French Liberty Head. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: James B. Longacre's "French Liberty Head," this name borrowed from 19th-century coin auction catalogues. A bust of Liberty faces right with a wreath of oak leaves and vines on her head. A ribbon is draped across her shoulder and inscribed LIBERTY. The legend, UNITED STATES OF AMERICA, is around with the date, 1859, below.

Reverse Design: An agricultural wreath of cotton, tobacco, sugar cane, corn, wheat, and oak leaves surrounds the denomination, HALF DOLLAR, in two lines.

Surfaces: Lightly reflective Proof surfaces with pewter obverse and light gold reverse. Sharply struck with a few scattered surface marks and minor hairlines.

Technical Aspects: Weight: 191.6 grains. Diameter: 30.6 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 446. Previously from Stack's David Golding Sale, June 1952, Lot 8.

1859 P-296 Paquet 50¢

Struck in Copper



- 1167 1859 pattern half dollar. P-296, J-240. Rarity-5. French Liberty Head. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Agricultural wreath of cotton, tobacco, sugar cane, corn, wheat, and oak leaves. The denomination is expressed as 1/2 DOLLAR.

Surfaces: A lovely example of this design with deep orange highlighted by vivid blue. Very sharply struck and quite desirable.

Technical Aspects: Weight: 170.4 grains. Diameter: 30.4 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 449. Previously from Stack's David-Graves Sale, Part II, May 1954, Lot 981.

Intriguing 1859 Pattern Half Dollar

Mysterious Counterstamped Edge



- 1168 1859 pattern half dollar. P-296, J-240. Rarity-5. French Liberty Head. Proof-64 BN (PCGS). Copper. Plain edge. The edge has the letter H counterstamped 16 times.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Lightly reflective olive surfaces with tan and gold toning. A highly attractive example with sharp design details.

Narrative: The plain edge of this pattern has been counterstamped, 16 times, with the letter "H" in a square logotype punch. The punch indented the letter into the edge, yet the letter itself is raised, in a hallmark fashion. There has been no comment in past literature as to the reason or nature of this edge variation. Each of the 16 counterstamps was placed on the edge individually. Interestingly, an example of this same die marriage with reeded edge and similar counterstamps was offered by us in November 1985, Lot 1040. At the time, the pedigree of the two coins was confused and it was believed that only one example was known. The same confusion carried through to Andrew Pollock's reference on pattern coinage. It is interesting that the very obvious edge differences (this has plain edge, the other reeded) have not previously been noted.

The presently offered example is the Garrett Collection coin; records kept by Harry Bass indicate that he purchased this coin from that sale in 1976. With the existence of two such pieces, one with the standard reeded edge, the other with an unrecorded plain edge, we submit that the counterstamping was done in the Mint at the time of striking. The other example, which appeared in our sale of coins from the Kosoff estate in 1985, was probably the coin mentioned in the Parmelee Collection sale of 1890: "16 H's stamped in milling on edge."

The counterstamps form a type of privy mark, however, we cannot come to any conclusion as to the purpose. This situation provides an interesting numismatic mystery, similar to the mysterious counterstamps which appear on certain Capped Bust quarter dollars from 1815 to 1825. The actual letter "H" on each of the 16 counterstamps is 0.9 millimeters high. There appears to be 4.0 to 4.5 millimeters space between each punch and each punch is 1.5 millimeters wide.

Technical Aspects: Weight: 166.0 grains. Diameter: 30.3 mm. Die alignment: 180°.

This coin has been graded by PCGS, however, not encapsulated due to the unique nature of the edge, otherwise this all-important feature could not be seen and enjoyed!

From Stack's sale of the Garrett Collection, March 12, 1976, Lot 622.

1859 P-297 Pattern Half Dollar



- 1169 1859 pattern half dollar. P-297, J-241. Rarity-4. French Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, except the denomination is 50 CENTS.

Surfaces: Brilliant cameo Proof with deeply mirrored silver obverse, the reverse fields less reflective due to diagonal striae. A trace of faint blue highlights this gem.

Narrative: When offering the Morris Evans Collection example of this variety, we noted that while price paid is certainly important, *opportunity* can be equally if not more important. The present sale offers the opportunity to bid on many extreme rarities in the pattern series. Among the half dollar patterns of 1859, numerous varieties and interesting Mint products are offered, a truly remarkable opportunity for the collector.

Technical Aspects: Weight: 191.6 grains. Diameter: 30.6 mm. Die alignment: 180°.

Purchased from RARCOA, February 26, 1972.

1859 P-297 Pattern 50¢

Duplicate



- 1170 1859 pattern half dollar. P-297, J-241. Rarity-4. French Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A lovely brilliant cameo Proof with a few very faint impairments. Sharply struck with diagonal reverse die striae.

Narrative: Duplicate of the preceding.

Technical Aspects: Weight: 191.4 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from RARCOA, February 26, 1972.

1859 P-297 Pattern 50¢

Triplicate



- 1171 1859 pattern half dollar. P-297, J-241. Rarity-4. French Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Another lovely cameo Proof example of this variety with sharp design details, deeply mirrored fields, and very minor surface marks.

Technical Aspects: Weight: 191.5 grains. Diameter: 30.7 mm. Die alignment: 180°.

From Stack's Massachusetts Historical Society Sale, March 29, 1973, Lot 340.



- 1172 1859 pattern half dollar. P-297, J-241. Rarity-4. French Liberty Head. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck with light russet and gold toning, sharp design details, and a moderate quotient of hairlines. Reverse die striae are noted. A quadruplicate and final specimen.

Technical Aspects: Weight: 192.0 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from RARCOA, February 26, 1972.

1859 P-299 Half Dollar Rarity



- 1173 1859 pattern half dollar. P-299, J-243. Rarity-7. French Liberty Head. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The adopted design used on regular-issue half dollars.

Surfaces: Sharply struck with brilliantly mirrored fields and lustrous cameo devices. A few faint hairlines are present, consistent with the grade.

Technical Aspects: Weight: 191.9 grains. Diameter: 30.5 mm. Die alignment: 180°.

From Superior's 1975 ANA Sale, August 21, 1975, Lot 1239. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 136.

1859 Longacre/Paquet 50¢

P-301, J-245



- 1174 1859 pattern half dollar. P-301, J-245. Rarity-7. French Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle with outstretched wings, its head turned over its right shoulder, to the viewer's left. A shield is on the eagle's breast. The eagle has an olive branch and three long arrows in its claws with a ribbon in its beak, draped across the shield and inscribed E PLURIBUS UNUM. The legend, UNITED STATES OF AMERICA, is around, with the denomination, HALF DOLLAR, below, both in Paquet's distinctive lettering.

Surfaces: Sharply struck with light gold toning. A beautiful cameo Proof with the reverse mirrored fields subdued by diagonal striae.

Technical Aspects: Weight: 191.8 grains. Diameter: 30.6 mm. Die alignment: 180°.

From Stack's Massachusetts Historical Society Sale, March 29, 1973, Lot 343. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 137.

1859 P-303 Pattern 50¢



(photo enlarged to twice actual size)

- 1175** 1859 pattern half dollar. P-303, J-245. Rarity-7. French Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, except the ribbon is broken.

Surfaces: A light cameo Proof with moderately reflective surfaces and minor hairlines. Sharply struck. The obverse has a knife rim from 11:00 to 2:00.

Technical Aspects: Weight: 192.2 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: The reverse exhibits heavy die rust.

Purchased from Douglas Weaver, January 21, 1974.

1861 P-330 Liberty Seated 50¢

GOD OUR TRUST Motto



- 1176** 1861 pattern half dollar. P-330, J-279. Rarity-7. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Regular Liberty Seated motif used on half dollars of this year.

Reverse Design: Similar to the adopted design, with the addition of the motto, GOD OUR TRUST, in small letters in the field over the eagle.

Surfaces: Brilliant silvery white cameo Proof with a trace of rose toning. A very attractive example.

Narrative: Just four or five examples are known. Six appearances are listed by Andrew Pollock, although a few may be duplicates. This stimulated further study, and today, just five years later, an additional commentary can be made:

Pollock listed the following: 1. An example offered in *Rare Coin Review* issues 28 to 30. 2. The Lemus Collection coin, sold by us in our sale of the Einstein Collection, June 1986, Lot 2522. 3. The Judd plate coin. 4. The Boosel Collection coin, sold by RARCOA, April 1972, Lot 1023, earlier from the King Farouk Collection. 5. The present coin, sold by Julian Leidman to Harry Bass in July 1972. 6. An example in our sale of the River Oaks Collection, November 1976, Lot 970. From this listing, we surmise that six examples are known.

Further research shows that coins 1 and 2 are the same, and that this coin also appears to be the same as number 6, although the plate in the River Oaks catalogue is not clear enough to be completely certain. The coin we are offering today, number 5 above, may be the same as the Farouk-Boosel coin, however, that coin was not plated in either catalogue. Only the time of offering provides a possible clue. Perhaps Julian Leidman remembers if they are the same. The Judd plate coin is a further example. In addition to the above, an example appeared in Stack's March 1976 sale of the Garrett Collection, Lot 624, however, this coin was not plated. Another example appeared in our Eliasberg offering, May 1996, Lot 250, a coin which Mr. Eliasberg acquired from the Clapp Estate. In February 1997, Superior sold an additional example of this pattern variety.

No doubt with the Pollock work as a foundation, other scholars can add to various listings and also condense certain listings that appear. Unlike, for example, the field of United States copper cents 1793-1814, where pedigrees have been an art form for decades, Pollock's work was largely pioneering.

Regarding half dollars of 1861 with this experimental motto, as a class, they are considerably scarcer than those of the following year. As such, the presently offered coin will not only stand on its own as a rarity—perhaps even scarcer than Andrew Pollock noted—but, beyond that, it will furnish the opportunity to acquire an elusive 1861-dated appearance of IN GOD WE TRUST on half dollar coinage.

Technical Aspects: Weight: 192.0 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: A tiny spot of die rust is in the reverse field, above HA of HALF.

Purchased from Julian Leidman, July 28, 1972. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 153.

1862 P-351 Half Dollar

GOD OUR TRUST on Ribbon



- 1177 1862 pattern half dollar. P-351, J-293. Rarity-5+. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: Similar to the adopted design, with the addition of the motto, GOD OUR TRUST, on a ribbon in the field over the eagle.

Surfaces: A superb gem with brilliant white devices providing a lovely cameo effect. The reverse has light vertical striae. This is certainly one of the finest quality pattern half dollars in the present offering.

Narrative: In his auction catalogue of April 28-May 1, 1863, W.E. Woodward noted the following: "Twenty-five sets of the four following patterns were recently struck at the Mint. They were distributed to collectors, with the assurance that they should never be restruck, and a strict injunction that they must never be sold, unless by a sheriff or executor." He then described, in lots 2250 through 2253, patterns of Pollock-351, 353, 355 (or 356), and 357 (or 358). Of course, it is not known which obverse die was used for the two \$10 patterns. Woodward described the \$10 patterns as "bronze proof." Today, *all four of these patterns* are offered in this sale, affording collectors an opportunity to reassemble one of the sets.

As we note later under our description of 1863-dated \$10 patterns, Woodward was hardly a fan of the Mint. The directorship of James Ross Snowden, whose word has not been found by scholars to have been incorrect, was followed by a long period, 1861-1885, of misinformation and lies, with the result that such people as James Pollock, Archibald Loudon Snowden, and Henry R. Linderman, among others, official Mint historian W.E. Dubois, and others, is part truth and part fiction. Today this means that comments as to the quantities struck, if issued by a Mint official, may or may not be correct. In time, as studies of die state differences are made and published, it may be possible to sort out the striking sequence of various issues of these decades.

Technical Aspects: Weight: 191.7 grains. Diameter: 30.4 mm. Die alignment: 180°.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1027.

Splendid P-352 Pattern 50¢

GOD OUR TRUST Motto



- 1178 1862 pattern half dollar. P-352, J-294. Rarity-7. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: As preceding.

Surfaces: A light cameo Proof with tan and olive highlighted by bluish brown.

Technical Aspects: Weight: 174.5 grains. Diameter: 30.4 mm. Die alignment: 180°.

Douglas Weaver for many years was a prominent dealer in Texas. For a time he served as secretary of the Professional Numismatists Guild, performing many valuable services for that dealer group.

Purchased from Douglas Weaver, January 21, 1974.

1862 P-353 Pattern 50¢

GOD OUR TRUST Motto



- 1179 1862 pattern half dollar. P-353, J-295. Rarity-6. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: Similar to the adopted design, with the addition of the motto, GOD OUR TRUST, in small letters in the field over the eagle.

Surfaces: A lightly toned cameo Proof with very sharp design details. Heavy diagonal striae on the reverse, as made. A very lovely example of an issue which is seldom seen so fine.

Note: See related comments under our offering of P-351.

Technical Aspects: Weight: 191.6 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: A thin crack from the eagle's lower beak extends to the left corner of the shield. Several other very faint die cracks are also noted.

Purchased from Numismatics, Ltd., August 12, 1974.

1862 P-354 Pattern Half Dollar

GOD OUR TRUST Motto

Copper



- 1180 1862 pattern half dollar. P-354, J-296. Rarity-7. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: As preceding.

Surfaces: Deep orange is highlighted by blue and green toning, a hint of lilac added to the reverse. A sharply struck, cameo Proof with moderately deep mirrored fields.

Technical Aspects: Weight: 179.4 grains. Diameter: 30.4 mm. Die alignment: 180°.

Note: Harry Bass purchased this coin from Jess M. Patrick, a familiar face in professional numismatic circles for a long time, perhaps best known as the proprietor of the Patrick Mint, a distributor of tokens and medals, particularly during the 1970s when many were produced with Indian Head and related motifs.

Purchased from Jess M. Patrick, March 1, 1972.

1863 P-410 Silver Half Dollar

GOD OUR TRUST on Ribbon



- 1181 1863 pattern half dollar. P-410, J-338. Rarity-6. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: Similar to the adopted design, with the addition of the motto, GOD OUR TRUST, on a ribbon in the field over the eagle.

Surfaces: A very sharply struck brilliant white cameo Proof with a hint of light gold toning. This lovely gem provides a delightful aesthetic presentation.

Narrative: This is the first of a nearly complete set of 1863 pattern half dollars, the rest of which are offered in the following lots. In fact, the only variety *not* included is Pollock-416, an aluminum example from the same dies as P-414 and 415. An example of P-416 has been retained by the Bass Foundation as a representative pattern to illustrate the design.

Technical Aspects: Weight: 191.6 grains. Diameter: 30.3 mm. Die alignment: 180°.

A Long Ago Scenario: In his May 1864 sale of the John F. McCoy Collection, W.E. Woodward stated that four-piece sets of the GOD OUR TRUST pattern half dollars and eagles were produced. He reported a statement that "but seven sets were struck, and the obverse die having been destroyed, they must ever remain thus rare." Of course, the obverse die is merely a Liberty Seated die for the half dollar and a Liberty Head die for the eagle, both from the regular-issue series. Apparently, the statement that "But seven sets

were struck..." should have been modified to say something like, "But seven sets were struck on Monday afternoon at 3:15 P.M., but we won't tell you how many sets were struck on Tuesday and Wednesday." Of course, we are being a bit facetious, but this is reflective of the lack of veracity of the information that the Mint provided to collectors at the time. Today we know that three of the four patterns in the set are listed as Rarity-6, indicating between 13 and 30 coins exist. The four varieties are Pollock-410, 412, 422, and 424.

Purchased from Douglas Weaver, January 21, 1974.

1863 P-411 Pattern Half Dollar

GOD OUR TRUST Motto



- 1182 1863 pattern half dollar. P-411, J-339. Rarity-6. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: As preceding.

Surfaces: A sharply struck cameo Proof with moderately deep mirrored fields. Olive with blue and amber toning.

Narrative: Another splendid coin, a numismatic reminder from this popular era of pattern issuance. In keeping with the Bass tradition, the quality is marvelous.

Technical Aspects: Weight: 156.8 grains. Diameter: 30.4 mm. Die alignment: 180°.

From Paramount's sale of November 8, 1973, Lot 310.

1863 P-412 Pattern 50¢ in Silver

GOD OUR TRUST Motto



- 1183 1863 pattern half dollar. P-412, J-340. Rarity-7. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: Similar to the adopted design, with the addition of the motto, GOD OUR TRUST, in small letters in the field over the eagle.

Surfaces: A sharply struck brilliant gem with deeply mirrored fields and lustrous cameo devices. This coin, of simply extraordinary quality, will attract wide bidding attention. An offering such as this may not recur in the lifetime of anyone presently holding this catalogue, if indeed even during the new millennium.

Narrative: See related comments under our offering of P-410.

Technical Aspects: Weight: 191.8 grains. Diameter: 30.4 mm. Die alignment: 180°.

From Stack's, ANA Sale, August 11, 1971, Lot 453. Previously from Stack's S.E. Goldsmith Sale, October 1958, Lot 1453. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 184.

1863 P-413 Half Dollar

GOD OUR TRUST Motto



1184 1863 pattern half dollar. P-413, J-341. Rarity-6. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: As preceding.

Surfaces: Olive and blue with green toning highlights. Sharply struck with moderate Proof surfaces and cameo devices.

Narrative: A splendid specimen that will delight its next purchaser. Individually the various patterns of 1863 are all scarce, some are quite rare, but in high grades as here offered, all are exceedingly desirable.

Technical Aspects: Weight: 171.7 grains. Diameter: 30.4 mm. Die alignment: 180°.

Purchased from Douglas Weaver, January 21, 1974.

1863 Transitional Pattern 50¢

IN GOD WE TRUST

P-414, Silver



1185 1863 pattern half dollar. P-414, J-342. Rarity-7. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-65 BN. [Bar 53] Silver. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: Similar to the adopted design, with the addition of the motto, IN GOD WE TRUST, on a ribbon in the field over the eagle.

Surfaces: Very sharply struck with light green and amber toning over ivory surfaces. Light cameo contrast.

Narrative: Among half dollar patterns of this year the transitional style with IN GOD WE TRUST, and in the intended metal for half dollar issuance, silver, emerges as being particularly desirable. For the pattern specialist, for the Liberty Seated enthusiast, this is a highly important opportunity.

Technical Aspects: Weight: 192.5 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 185.

1863 Transitional Pattern 50¢

IN GOD WE TRUST

P-415, Copper



1186 1863 pattern half dollar. P-415, J-343. Rarity-7. Liberty Seated obverse, With Motto GOD OUR TRUST reverse. Proof-66 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: As preceding, IN GOD WE TRUST but used on this coin three years before the motto was regularly seen on circulating coinage of this denomination (1866).

Surfaces: A splendid piece with intense bright blue iridescence combined with splashes of green and amber. A lovely cameo. As with a few other patterns in the Bass Collection, this lovely coin emits a maroon appearance when tilted to the light.

Narrative: This piece is a companion to the preceding, a transitional issue of great significance. Although dated 1863, it is thought likely that these may have been struck circa 1865-1866 for the numismatic trade. Whatever the scenario, the production was exceedingly small.

Technical Aspects: Weight: 167.4 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from Julian Leidman, July 28, 1972.

1864 Transitional Pattern 50¢

IN GOD WE TRUST

P-459, Silver



(photo enlarged to twice actual size)

- 1187 1864 pattern half dollar. P-459, J-391. Rarity-7. Liberty Seated obverse, With Motto reverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted design for regular-issue half dollars.

Reverse Design: The adopted design with motto, as used for regular-issue half dollars beginning in 1866.

Surfaces: A sharply struck gem cameo Proof with faint gold toning.

Narrative: A gem-quality specimen of this highly desired transitional pattern. Just six or seven examples are known. Of these, we doubt that any could be nicer than the present coin.

Technical Aspects: Weight: 191.3 grains. Diameter: 30.5 mm. Die alignment: 170°.

Purchased from Douglas Weaver, January 21, 1974. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 196.

1869 Standard Silver Pattern 50¢

P-823, Silver



- 1188 1869 pattern half dollar. P-823, J-742. Rarity-5+. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a cap ornamented by three stars. A ribbon crosses her shoulder and is inscribed Miss LIBERTY. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST. William Barber's initial, B, is hidden in the folds of the ribbon. Actually, Barber copied this motif from James B. Longacre (see later offering of Pollock-320), and an L initial would be more appropriate.

Reverse Design: The denomination, 50 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below. Stars separate the date and inscription.

Surfaces: Deeply toned gold with blue and lilac on the reverse. Highly reflective mirrored fields frame the heavy cameo devices.

Narrative: This is the first in a long run of 1869 and 1870-dated Standard Silver half dollars. In fact, 21 different examples are being offered. Among these are relatively available varieties, such as that offered here, and other varieties that are much rarer, such as the next lot. Still others, later in the sale, may be unique or nearly so, such as the 1870 Pollock-1085, possibly the only example of the variety known. All of these are part of the numismatic merry-go-round known as the standard silver series, conceived with lofty intentions (to redeem fractional currency notes and to permit silver coins to circulate once again), but dedicated to the pursuit of numismatists. Most probably, the majority of these patterns that reached the market before 1908-1909 were sold through J.W. Haseltine and, later, Stephen K. Nagy. Today, these issues are eminently collectible, and, as noted, the Bass Collection offers a remarkable opportunity in this regard.

Technical Aspects: Weight: 154.1 grains. Diameter: 29.4 mm. Die alignment: 170°. Die notes: On the obverse, the L (LIBERTY) is sharply doubled below, while on the scroll the entire word GOD is sharply doubled. Numerous faint die polish lines are visible on the reverse.

Purchased from Numismatics, Ltd., August 12, 1974.

1869 Pattern Standard Silver 50¢

P-826, Copper



- 1189 1869 pattern half dollar. P-826, J-745. Rarity-7. Standard Silver. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deep bluish green with hints of mint red around letters in the legend. Quite sharply struck.

Narrative: The copper version of the preceding, but seemingly struck in restricted numbers, as only a few can be accounted for today.

Technical Aspects: Weight: 160.7 grains. Diameter: 29.2 mm. Die alignment: 170°. Die notes: As preceding.

Purchased from Lee Hewitt, April 17, 1972.

1869 Standard Silver Pattern 50¢

P-831, Silver



1190 1869 pattern half dollar. P-831, J-748. Rarity-5. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a diadem inscribed LIBERTY, with her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: As preceding.

Surfaces: Light champagne with deeper russet toning, especially on the reverse. Deeply mirrored cameo Proof, subdued by the toning. A superb gem for the connoisseur.

Narrative: Although P-831 is among the more collectible varieties in the standard silver series, in the grade here offered it emerges as being quite scarce, if not rare.

Technical Aspects: Weight: 154.4 grains. Diameter: 29.4 mm. Die alignment: 180°. Die notes: Reverse as preceding.

Purchased from Numismatics, Ltd., August 12, 1974.

1869 Standard Silver Pattern 50¢

P-832, Silver



1191 1869 pattern half dollar. P-832, J-749. Rarity-6+. Standard Silver. Proof-65 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A brilliant, silvery white gem cameo Proof. Exceptionally deep mirrored fields with heavily frosted devices. This is a coin of superb aesthetic appeal.

Technical Aspects: Weight: 154.3 grains. Diameter: 29.2 mm. Die alignment: 180°. Die notes: Reverse as preceding.

From Stack's ANA Sale, August 11, 1971, Lot 458.

1869 Pattern Standard Silver 50¢

P-833, Copper



1192 1869 pattern half dollar. P-833, J-750. Rarity-7. Standard Silver. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck with deeply mirrored fields and lustrous devices. A lovely cameo Proof with bright olive accented by russet and lilac.

Narrative: Another splendid standard silver half dollar, this struck in copper, seemingly in fewer numbers than its silver sister.

Technical Aspects: Weight: 130.1 grains. Diameter: 29.5 mm. Die alignment: 180°. Die notes: Reverse as preceding.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1042.

1869 Standard Silver Pattern 50¢

P-838, Silver



1193 1869 pattern half dollar. P-838, J-754. Rarity-5+. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a headband inscribed LIBERTY and ornamented by a star, her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: As preceding.

Surfaces: Attractive cameo Proof with deep mirrored fields and heavily frosted devices. Faint champagne toning enhances the aesthetic appeal of this truly lovely coin.

Narrative: The rarity rating assigned to this variety seems to indicate that it probably was sold as part of a set or group at the time. Quality-wise, we estimate that this piece is in the top 25% of those surviving.

Technical Aspects: Weight: 154.4 grains. Diameter: 29.4 inches. Die alignment: 180°. Die notes: Swirling die lines are visible on the higher points of Liberty's profile. Reverse as preceding.

Note: In 1942 James Kelly, a jeweler in downtown Dayton, was just beginning to realize that numismatics could be interesting and profitable. Later, he would achieve great prominence in the field. In 1960 he was tapped by J. Oliver Amos, founder and publisher of *Coin World*, to be in charge of an innovation that subsequently proved to be a dynamic addition to that weekly newspaper, the "Trends" column. Before this time there was no such thing as the weekly reporting of coin prices (the *Coin Dealer Newsletter* was not founded until two years later, 1963.) A few years after launching the "Trends" column, Kelly was a principal in the formation of Paramount International Coin Corporation. Regarding the 1942 ANA Convention, this was held at the Netherland Hotel in Cincinnati, and is probably the most

widely discussed gathering of collectors of the era, as for years afterward Abe Kosoff, who was prominent among the dealers in attendance, loved to write about what happened. Thomas G. Melish—lie of Cincinnati commemorative half dollar fame (better, *infamy*), perhaps the biggest “pirate” in attendance, hosted a hospitality suite in the penthouse of the hotel called the Pirate’s Den. He commissioned a local artist to make sketches of dealers in pirate garb, and placed the illustrations around the wall. Sol Kaplan, who had been in the stamp business earlier, was exceedingly impressed with what he saw at the ANA Convention, began his exit from philately and his entry into numismatics, later becoming the city’s most prominent professional numismatist.

From New Netherlands Coin Co.’s 61st Sale, June 30, 1970, Lot 35. Previously from James Kelly, privately, at the 1942 ANA Convention, August 26, 1942.

1870 Barber Liberty Seated Pattern 50¢

P-1039, Silver



- 1194 1870 pattern half dollar. P-1039, J-933. Rarity-7. Barber’s Liberty Seated obverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber’s Liberty Seated design. A full figure of Miss Liberty is seated, facing left with 13 stars around and the date, 1870, below. Liberty supports a shield with her right hand, a scroll crossing the shield is inscribed LIBERTY. Her left hand holds an olive branch. A freestanding pole with liberty cap passes behind the shield.

Reverse Design: The adopted design used to strike regular-issue half dollars of this year.

Surfaces: An example of superb aesthetic appeal with deeply mirrored fields and intense cameo devices. Beautiful iridescent toning, among the most attractive in the present offering.

Narrative: The obverse design is attributed to William Barber. However, the influence of Christian Gobrecht’s Liberty Seated design is strong. Perhaps Barber was trying to improve it, but as, probably, the egg is incapable of being improved as is the rainbow, no matter what Barber’s efforts were, he might not have succeeded. In contrast, James B. Longacre took a different tack, and his Liberty Seated motif did not copy Gobrecht, but, instead, rendered the personification of Liberty as an Indian princess, this being a more successful endeavor.

Technical Aspects: Weight: 191.9 grains. Diameter: 30.5 mm. Die alignment: 180°.

From New Netherlands Coin Co.’s 61st Sale, June 30, 1970, Lot 37. Previously from Abe Kosoff, May 1942, Lot 218.

1870 Barber Liberty Seated Pattern 50¢

P-1041, Copper



- 1195 1870 pattern half dollar. P-1041, J-935. Rarity-7. Barber’s Liberty Seated obverse. Proof-67 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb gem with bright blue iridescent toning, changing to deep maroon with differing angles of light. Absolutely pristine with sharp design details.

Narrative: The copper version of the preceding, and like it, rare. In addition to its desirability as a pattern, the incredible Proof-67 grade will no doubt attract even more bidders.

Technical Aspects: Weight: 167.3 grains. Diameter: 30.6 mm. Die alignment: 180°.

From New Netherlands Coin Co.’s 61st Sale, June 30, 1970, Lot 38. Previously from Abe Kosoff, May 1942, Lot 220.

1870 Standard Silver Pattern 50¢

P-1052, Silver



- 1196 1870 pattern half dollar. P-1052, J-939. Rarity-6. Standard Silver. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a cap ornamented by three stars. A ribbon crosses her shoulder and is inscribed LIBERTY in incuse letters. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 50 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: Brilliant cameo Proof with a wisp of rose toning across the obverse. Sharply struck with superb aesthetic desirability.

Narrative: With this offering begins one of the most memorable runs of Standard Silver half dollars to appear in our generation. Scarcity and rarity combine with high grade and excellent eye appeal to create a truly important opportunity.

Technical Aspects: Weight: 153.9 grains. Diameter: 29.4 inches. Die alignment: 180°. Die notes: A few very faint reverse die lines are visible.

Purchased from R.W. Coram, August 11, 1972.

1870 Standard Silver Pattern 50¢

P-1053, Silver



- 1197 1870 pattern half dollar. P-1053, J-940. Rarity-7. Standard Silver. Proof-62 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck with moderate cameo devices. Light gold toning with a few minor hairlines and other impairments.

Narrative: Another interesting coin from this extensive series.

Technical Aspects: Weight: 154.9 grains. Diameter: 29.2 mm. Die alignment: 180°.

From Stack's ANA Sale, August 11, 1971, Lot 468.

1870 Standard Silver Pattern 50¢

P-1073, Silver



- 1199 1870 pattern half dollar. P-1073, J-945. Rarity-7. Standard Silver. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a cap ornamented by three stars. A ribbon crosses her shoulder and is inscribed LIBERTY in raised letters. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 50 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: Moderately contrasting cameo Proof with faint gold toning. A few hairlines are noted on both obverse and reverse.

Narrative: Another pleasing example, one combining high rarity with, in the context of the Bass Collection, fairly low Proof grade—perhaps yielding a somewhat lower priced opportunity.

Technical Aspects: Weight: 153.9 grains. Diameter: 29.4 mm. Die alignment: 180°.

From Lester Merkin, February 13, 1971, Lot 887. From 1966 ANA Sale. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 337.

1870 Standard Silver Pattern 50¢

P-1060, Silver



- 1198 1870 pattern half dollar. P-1060, J-964. Rarity-7. Standard Silver. Proof-63 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 50 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below. Stars separate the date and inscription.

Surfaces: Brilliant cameo Proof with a faint trace of gold toning. A few very faint hairlines are visible, however, these are strictly consistent with the assigned grade.

Narrative: A nice example of the variety and grade.

Technical Aspects: Weight: 168.1 grains. Diameter: 29.2 mm. Die alignment: 180°.

From Lester Merkin's sale of February 13, 1971, Lot 896. Previously from Coronet Coin Co. "Gentleman's Study Collection," Lot 56, earlier from Sotheby's King Farouk "Palace Collection" 1954, Lot 1849. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 335.

1870 Standard Silver Pattern 50¢

P-1075, Copper



- 1200 1870 pattern half dollar. P-1075, J-947. Rarity-7. Standard Silver. Proof-66 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Deeply reflective mirrored fields surround light cameo devices. Considerable faded mint red on the obverse is blended with bright blue. The reverse is predominantly blue with faint traces of red around portions of the devices.

Narrative: One of just four or five surviving examples of this variety. Only two coins were listed by Andrew Pollock, however, a few more auction appearances have occurred in the meantime. Although no specific census has ever been made, it is likely the case that no example in existence exceeds the present in terms of quality.

Technical Aspects: Weight: 159.9 grains. Diameter: 29.5 mm. Die alignment: 180°. Die notes: Minor die polish lines are visible on the reverse.

Purchased from Douglas Weaver, January 21, 1974.

1870 Standard Silver Pattern 50¢

P-1085, Aluminum

Possibly Unique



- 1201 1870 pattern half dollar. P-1085, J-973. Rarity-8. Standard Silver. Proof-63 (PCGS). Aluminum. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 50 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below. Stars separate the date and inscription.

Surfaces: Bright gray surfaces with very slightly reflective mirrored fields. A patch of light hairlines is visible in the right obverse field. Some planchet irregularities appear to be as struck.

Narrative: This may be the only known example of the variety. In addition to this coin, Andrew Pollock listed one other example, once part of the collection of Waldo Newcomer. The Newcomer coin is untraced and may be this same coin.

Technical Aspects: Weight: 45.8 grains. Diameter: 29.4 mm. Die alignment: 180°.

Waldo C. Newcomer was one of several famous coin collectors who have firmly enshrined Baltimore on the map of numismatic fame. The list of well known numismatists includes Col. Mendes I. Cohen (active in the mid-19th century), Dr. George Massamora (ditto), T. Harrison Garrett (who by the 1880s had the second finest collection of United States coins ever gathered, the finest at the time being that of Lorin G. Parmelee), Waldo C. Newcomer (whose collection would be better known today if it had been sold at auction, but it was consigned to B. Max Mehl who broke it up and distributed it piecemeal; many incredible rarities were contained), Robert Garrett, John Work Garrett (who added many incredible rarities to the collection of his father, T. Harrison Garrett), and Louis E. Eliasberg, Sr. (who began collecting in the 1920s, and who by 1950 did something that no one had ever done before, and probably will never do again: he acquired one of every different date and mintmark of known United States coin, plus many other items as well). And, no description of Baltimore numismatics would be complete without mentioning the father and son team of Melvin and George Fuld, who practically single-handedly, brought the research and discipline of the Civil War token series into the modern era, not to overlook accomplishments in many other areas. And, if this were not enough, we need but mention Frank Duffield, who for a period of decades edited *The Numismatist* from Baltimore.

Purchased from Numismatics, Ltd., August 12, 1974.

1870 Standard Silver Pattern 50¢

P-1089, Copper



- 1202 1870 pattern half dollar. P-1089, J-977. Rarity-7. Standard Silver. Proof-62 RD (PCGS). Copper. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a cap ornamented by three stars. A ribbon crosses her shoulder and is inscribed LIBERTY in raised letters. Above, the legend UNITED STATES OF AMERICA. Below, a scroll

inscribed with the motto IN GOD WE TRUST. William Barber's initial, B, is *hidden* in the folds of the ribbon, as perhaps it should be, for the art is that of James B. Longacre (as noted earlier).

Reverse Design: As preceding.

Surfaces: Orange-hued surfaces, cleaned long ago, now partially retoned. Perhaps what it lacks in visual appeal is made up for by notable rarity. The successful bidder will be the ultimate judge.

Technical Aspects: Weight: 144.1 grains. Diameter: 29.5 inches. Die alignment: 180°.

Purchased from Douglas Weaver, January 21, 1974. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 339.

1870 Standard Silver Pattern 50¢

P-1093, Aluminum



- 1203 1870 pattern half dollar. P-1093, J-980. Rarity-8. Standard Silver. Proof-65 (PCGS). Aluminum. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Another lovely specimen in a lineup of especially attractive and interesting coins.

Narrative: Three distinct specimens are listed in Andrew Pollock's census. The other two are examples in the Smithsonian Institution and the Western Heritage Museum. For the moment, this appears to be the only example available to collectors. If you want a real numismatic challenge, try forming a type set of Standard Silver aluminum patterns, one example from each die pair. Even if you have "more money than you know what to do with," you may not reach your collecting goal, unless you are very young! (Even then, there is no guarantee of success but, on the other hand, no one has ever made a round of golf with a score of 18, and perhaps, Annie Oakley excepted, no one has ever shot 100 consecutive bull's eyes.)

Technical Aspects: Weight: 46.0 grains. Diameter: 29.2 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: OBV: GOD recut. Crack at 7:30.

Purchased from Numismatics, Ltd., April 1, 1974.

1870 Standard Silver Pattern 50¢

P-1094, Silver



- 1204 1870 pattern half dollar. P-1094, J-951. Rarity-5+. Standard Silver. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Miss Liberty is facing right, wearing a diadem inscribed LIBERTY, with her hair tied in a bun.

Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 50 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: Bright silver obverse with lightly toned reverse. A lovely cameo Proof with heavily frosted devices. The toning tends to obscure the reflectivity of the reverse.

Technical Aspects: Weight: 168.6 grains. Diameter: 29.5 mm. Die alignment: 180°.

From Lester Merkin's sale of February 13, 1971, Lot 888.

1870 Standard Silver Pattern 50¢

P-1099, Aluminum

A Rare Composition



1205 1870 pattern half dollar. P-1099, J-955. Rarity-7. Standard Silver. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb, bright gray gem Proof with intense cameo contrast. A delightful coin to behold. Very light file marks are noted on the obverse rim, almost certainly done within the confines of the Mint at the time this gem was struck.

Narrative: Some pattern issues, and especially those struck in aluminum, were subject to very high, unnatural wire rims. These occurred at the time the coins were struck. As this feature was not considered desirable, Mint personnel would sometimes file these down after the coins were struck. This should certainly not be considered damage, as this rim filing was done as part of the production process. (In a related context, white metal and aluminum tokens and medals made by Lovett, and others, often had their rims filed down before such pieces were sold or otherwise distributed.)

Technical Aspects: Weight: 45.6 grains. Diameter: 29.5 mm. Die alignment: 180°.

Purchased from Douglas Weaver, January 21, 1974.

1870 Standard Silver Pattern 50¢

P-1101, Silver

A Rarity Among Rarities



1206 1870 pattern half dollar. P-1101, J-981. Rarity-8. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 50 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below. Stars separate the date and inscription.

Surfaces: Moderate cameo Proof with heavy iridescent toning consisting of lilac, russet, amber, and bluish green.

Narrative: Especially rare, rated by Andrew Pollock as R-8 (two or three known), with the only other example *specifically* known to us being the coin in the Lemus Collection.

Technical Aspects: Weight: 167.9 grains. Diameter: 29.5 mm. Die alignment: 180°.

From Lester Merkin's sale of February 13, 1971, Lot 900.

1870 Standard Silver Pattern 50¢

P-1102, Silver

One of the Finest Known



(photo enlarged to twice actual size)

1207 1870 pattern half dollar. P-1102, J-982. Rarity-7. Standard Silver. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Very sharply struck with brilliant silver surfaces and a whisper of light gold toning. A superb example with sharply contrasting mirrored fields and cameo devices.

Narrative: As a class, *plain edge* Standard Silver issues tend to be rarer than the *reeded edge* examples. No doubt, as the examination of minute die characteristics of pattern coins progresses over the years, some chronology can be made as to whether reeded edge and plain edge pieces were issued about the same time, or whether one classification was produced before the other.

Technical Aspects: Weight: 168.4 grains. Diameter: 29.2 mm. Die alignment: 180°.

From Lester Merkin's sale of February 13, 1971, Lot 901. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 341.

1870 Standard Silver Pattern 50¢

P-1108, Silver



- 1208 1870 pattern half dollar. P-1108, J-957. Rarity-6. Standard Silver. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A bust of Liberty is facing right, wearing a headband inscribed LIBERTY and ornamented by a star, her hair tied in a bun. Above, the legend UNITED STATES OF AMERICA. Below, a scroll inscribed with the motto IN GOD WE TRUST.

Reverse Design: The denomination and date, 50 CENTS 1870, are enclosed within a wreath of cotton and corn, the inscription, STANDARD, above.

Surfaces: A gem cameo Proof with bright silvery white surfaces. Very sharply struck with deeply reflective fields.

Narrative: Another lovely entry in the Standard Silver sweepstakes.

Technical Aspects: Weight: 168.6 grains. Diameter: 29.5 mm. Die alignment: 180°. Die notes: Faint die lines only.

From Stack's ANA Sale, August 11, 1971, Lot 472.

1870 Standard Silver Pattern 50¢

P-1116, Silver



- 1209 1870 pattern half dollar. P-1116, J-987. Rarity-7. Standard Silver. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The denomination, 50 CENTS, is inside a wreath of oak and laurel, the inscription STANDARD SILVER above, the date below. Stars separate the date and inscription.

Surfaces: A brilliant gem cameo Proof with deeply lustrous devices. An aesthetic treat with a whisper of very faint champagne toning.

Narrative: In addition to aspects such as scarcity and numismatic interests, the incredible grade of Proof-66 lends appeal. The result creates yet another opportunity which may not be repeated for a long time.

Technical Aspects: Weight: 168.6 grains. Diameter: 29.4 mm. Die alignment: 180°. Die notes: A few very faint die lines are noted.

From our sale of the Terrell Collection, May 18, 1973, Lot 995. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 343.

1870 Standard Silver Pattern 50¢

P-1118, Copper



- 1210 1870 pattern half dollar. P-1118, J-989. Rarity-7. Standard Silver. Proof-65 RB (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: An attractive gem Proof with moderate cameo contrast. The obverse has vivid blue and lilac toning with amber and mint red about the periphery. The reverse is mostly lilac, faded from mint red, with traces of blue.

Narrative: High-quality copper strikings of the Standard Silver series—as well as just about any other area of the pattern series—are difficult to find, as copper is a more chemically active metal. Again, the Bass Collection offers incredible opportunities.

Technical Aspects: Weight: 146.4 grains. Diameter: 29.5 mm. Die alignment: 180°.

Purchased from Julian Leidman, July 28, 1972.

Longacre's 1871 Indian Princess Pattern 50¢

Cameo No-Stars Obverse

P-1244, Silver



- 1211 1871 pattern half dollar. P-1244, J-1108. Rarity-7. Longacre's Indian Princess obverse, without stars in field. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's posthumous design. A full figure of Miss Liberty is seated on a globe, facing left, wearing an Indian headdress. A pole with liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1871, is below. Behind Liberty's left shoulder are two flags, one ornamented with 13 stars. The field itself has no stars, with the open area of surface imparting a beautiful cameo effect to the motif.

Reverse Design: The adopted design for regular-issue half dollars.

Surfaces: Very sharply struck with a trace of very faint gold on the obverse. The reverse is *double struck* with a few degrees rotation between the two impressions. This feature was recorded by Harry Bass after he acquired this lovely coin, and he considered it to be particularly interesting because of this aspect.

Narrative: In any lineup of pattern half dollars, Longacre's Indian Princess without stars occupied a position of importance. Relatively few were struck, and fewer yet remain today.

Technical Aspects: Weight: 181.4 grains. Diameter: 30.5 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: Reverse double struck!

From New Netherlands Coin Co., 61st Sale, June 30, 1970, Lot 41. Previously from Col. E.H.R. Green, via James Kelly, May 27, 1943.

Longacre's 1871 Indian Princess Pattern 50¢

P-1247, With Stars, Silver



(photo enlarged to twice actual size)

1212 1871 pattern half dollar. P-1247, J-1111. Rarity-7. Longacre's 1871 Indian Princess obverse, with stars in field. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess design, somewhat similar to preceding, but with 13 stars added around the border.

Reverse Design: A wreath of cotton and corn, with the inscription STANDARD above, and the denomination, 50 CENTS, within.

Surfaces: Deep blue and lilac toning subdues the mirrored fields and frosted devices. A superb gem that might warrant an even higher numeric grade, although certainly the PCGS classification of Proof-65 is notable.

Narrative: Another splendid tribute to Longacre produced two years after his passing, this 1871 Indian Princess half dollar is at once rare and gorgeous to behold.

Technical Aspects: Weight: 185.7 grains. Diameter: 30.6 mm. Die alignment: 180°.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1301.

1871 Indian Princess Pattern 50¢

P-1250, With Stars, Silver



1213 1871 pattern half dollar. P-1250, J-1114. Rarity-7. Indian Princess obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess motif, stars in field, the die as preceding.

Reverse Design: The adopted design for regular-issue half dollars.

Surfaces: Deeply mirrored fields with a trace of light blue toning. The balance of both the obverse and reverse display a deep silver appearance, rather difficult to describe. A few hairlines and other imperfections are noted, and are accounted for by the numerical grade.

Narrative: Only a handful of specimens can be accounted for, of which this probably is about par for quality. This beautiful design has long been a numismatic favorite.

Technical Aspects: Weight: 186.2 grains. Diameter: 30.5 mm. Die alignment: 180°.

Col. E.H.R. Green has been discussed in a number of our earlier catalogues, and in Dave Bowers' book, *Adventures with Rare Coins*, some interesting biographical details can be found under the narrative relating to the famous 1913 Liberty Head nickel (for at one time Green had all five of the known specimens). Green bought with passion, with a checking account backing him up, beginning in the era of World War I, and continuing with great energy throughout the 1920s, and into the 1930s. He seems to have accumulated coins rather than appreciating them, as, unlike Virgil M. Brand, William H. Woodin, Louis E. Eliasberg, and other famous super-collectors of yore, he contributed nothing to the numismatic community—no displays of his material, no articles or essays, nothing else. Similar to what William Randolph Hearst did with many of his art objects, Green bought heavily, and squirreled his pieces away. In the process he acquired many wonderful coins, and today the pedigree "From the Green Collection" is interesting and honored.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 42. Previously from Col. E.H.R. Green, via James Kelly, May 27, 1943.

PATTERN HALF DOLLARS OF 1877

The Most Extensive Offering in Numismatic History

A Reflection and Appreciation

Significance of the Offering

Of all pattern coins that have been admired and collected over the years, no single specialized series has acquired more fame than the illustrious half dollars of 1877. In this particular year, some 44 different die and metal combinations were produced, some perhaps to the extent of just a single coin, others to the extent of a handful, but none in quantity. Thus, today any and all pattern varieties of this year are Rarity-7 (4 to 12 known), Rarity-8 (2 or 3), or unique (just 1). Saul Teichman, who has delved into historic auction appearances of this series, estimates that fewer than 200 specimens are known totally, dispersed among the 44 known varieties, or an average of fewer than five coins per variety!

Our offering of the Harry Bass, Jr. Collection brings to the auction block 28 such patterns, a presentation the scope of which eclipses anything else that has ever gone before.

The writer's (QDB) first serious romance with 1877 pattern halves occurred in 1958, when in our sale of November 26 five different varieties were illustrated and described, most probably from the Kosoff-Kaplan holdings, although the writer does not remember. Significantly, the offering included this comment:

This lot and the several lots following are the only 1877 Morgan half dollars to be offered at auction within recent years. Such fine offerings of patterns as the Michael F. Higgy Collection, the Fred E. Olsen Collection, the 1952 A.N.A. Sale, and the 1958 A.N.A. Sale lacked even one of these coins.

Pattern half dollars of 1877 were things that could be contemplated via illustrations in the 1913 book by Edgar H. Adams and William H. Woodin, but very few people had ever seen an actual coin.

The 1950s were heady times for any collector of patterns, including the writer. The good news was that there were a lot of patterns for sale, what with a lot of the Woodin estate coins coming on the market, the dispersal of the Farouk coins which had been brought back by the hundreds from Cairo in 1954 by James P. Randall and, in particular, Abe Kosoff and Sol Kaplan, and other offerings. However, as I recall, there was not a single 1877 pattern half dollar in any of these inventories, or at least not when they were offered to me.

One of the best-known specialists in the pattern field, Armand Champa, whose collection we catalogued for auction in 1972, had as his lodestone the pattern half dollars of this year. Many pleasant hours were spent combing through auction catalogues of the 19th and early 20th centuries to track down appearances, and in his years of collecting, whenever a pattern 1877 half dollar came up for auction or direct purposes, he bought it. When all was said and done he acquired a total of 21 pieces, an incredible accomplishment. I imagine that all of this seeking of information played a direct part in Armand's shift from coins to the formation of an incredible library of numismatic books after his coins were sold.

From November 11 to 13, 1976, we offered the River Oaks Collection at auction. The name was assigned to the cabinet of a well-to-do Houston numismatist who wished to remain anonymous, and who later became the financial backer of a short-lived rare coin company. In the meantime he became absolutely fascinated with patterns, and in the early 1970s his check was written in a wink if a

choice pattern was offered. As might be expected, the pattern half dollars were objects of great desire. By the time we sold his collection he had gathered the impressive number of six different 1877 pattern halves. This was a truly remarkable display.

In 1979 The Johns Hopkins University selected our firm to offer at auction the Garrett Collection of United States and related coins. This was accomplished in a series of four memorable sales, the first one of which was conducted in November of that year. Featured beginning with lot 380 were eight pattern half dollars of 1877, most of which were purchased by T. Harrison Garrett from George W. Cogan on March 17, 1883. It is believed that Cogan acquired them from Col. Oliver C. Bosbyshell, who in 1877 was the chief coiner at the Mint. Garrett, whose family controlled the Baltimore & Ohio Railroad, was in the position to buy whatever he wanted. His window of opportunity to acquire 1877 half dollars would have been from the time of mintage, 1877, until the time of his unfortunate death in 1888 (in a boating accident in Chesapeake Bay), but with unlimited funds and unlimited numismatic enthusiasm, he was able to buy only eight pieces, and most of these were in a single transaction, the aforementioned purchase from Cogan in 1883. The series of four Garrett sales, 1979-1981, went on to realize a grand total of \$25,000,000, a figure which stood for many years as the most valuable collection ever auctioned, until we broke the record with our presentation in three auctions of the Eliasberg Collection, which added up to nearly \$45,000,000. One of the great pleasures in the preparing of the catalogue for Sale I was the examination and description of eight specimens of the aforementioned 1877 half dollar patterns. Significantly, several of Harry Bass' 1877 half dollars came from this sale. It is a pleasure to see them once again.

William R. ("Rudy") Sieck, a pattern enthusiast with few peers, and who collected over a long span of time, spared no effort or expense to acquire 1877 half dollars when they appeared. He was not in a hurry, and year after year he attended auctions, corresponded and talked with dealers, and made his interests known in other ways. A familiar figure at our sales, he acquired some of the 1877 half dollars we offered in the sales just mention. We showcased his collection of 22 1877 halves—a remarkably triumph—in a special catalogue in 1981.

In 1995 we presented at auction the wonderful collection of pattern coins assembled over a long period of time by Rogers M. Fred, Jr., a gentleman who bought aggressively, but carefully, and, after he acquired a given specimen, enjoyed studying its features and contemplating its history. In a way, his patterns were members of his family.

Most recently, we presented the Morris Evans Collection of pattern coins for sale, in August 1998. This holding, which had been assembled over a long period of time including acquisitions from the aforementioned cabinets, contained 22 pieces. This brings to mind the 1896 will of Edmond de Goncourt, which could just as easily be adapted to coins:

My wish is that my drawings, my prints, my curiosities, my books—in a word, those things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

Indeed, the formation of the Morris, Fred, Bass, and other collections was made possible only by the fact that the holdings of Messrs. Garrett, Sieck, Champa, and others were brought to market. Thus, the combined listing of all appearances of 1877 half dollars from all of

these sales nets to a much smaller number of distinctively different specimens.

Outside of the Bowers and Merena venue, other significant auctions that included 1877 half dollars are the R.E. Cox, Jr. Collection (Stack's, 1972, 17 coins) and the Gaston DiBello Collection (Stack's, 1970, 15). And, no doubt, a few other offerings could be added here and there, but none remotely challenging the current Bass offering.

Perhaps it would be significant to mention the collections that did not have notable "showings" of 1877 pattern half dollars to compare to the preceding. For starters, consider the complete repertoire of Chapman brothers catalogues from the 1870s to the 1920s, a half century of B. Max Mehl catalogues, the W. Elliott Woodward catalogues, the Frossard catalogues, the Coin Gallery catalogues of the 1940s and 1950s—and thousands more. Some of the finest professional numismatists and auction cataloguers in our hobby, from the 1850s to the present day, have never owned or offered at auction even a single coin!

Genesis of the 1877 Pattern Halves

As is related in the biographies of engravers given in the introduction to the Bass Collection patterns, young George T. Morgan came to Philadelphia in 1876 at the request of Mint Director Henry R. Linderman. The director was no admirer of the work of the incumbent chief engraver, William Barber, who had been in the position since January 1869, nor did he appreciate the talents—such as they were—of Barber's assistant, his son Charles. Thus, he sought a talented engraver from the other side of the Atlantic.

Upon arrival in Philadelphia, Morgan was greeted with less than enthusiasm by Chief Engraver Barber, who protested that there was not enough room in the Engraving Department for Morgan to work. Thus, he was forced to secure an atelier in another building. Soon after coming to America, the immigrant was befriended by well-known Philadelphia artist Thomas Eakins, who introduced him to Anna Willess Williams, a young kindergarten schoolteacher, who posed for him in the same year. She sat several times for Morgan, who made sketches of her likeness.

In the next year, 1877, Miss Williams' portrait was translated into plaster models, and then into dies. The half dollar denomination was selected as the medium, for reasons that are understandable when viewed in context.

1877: Spotlight on the Half Dollar

The Liberty Seated silver dollar had been discontinued in 1873, and by 1877 there were no plans whatsoever to make the denomination again. Indeed, the Liberty Seated silver dollar had been following a different coinage track for many years before 1873. The Coinage Act of February 21, 1853, which reduced the weight of the silver half dime, quarter dollar, and half dollar, to prevent hoarding, did not apply to the silver dollar. At the time (in the early 1850s), massive quantities of gold bullion were arriving from California, and silver became *rare* in comparison to its historical market ratio with gold. Accordingly, silver rose in price, eventually to the point where silver coins were worth more in melt-down value than in face value. Thus, by early 1853, silver coins could not effectively circulate. The moment a coin reached the channels of commerce, it would be snatched up by a speculator, bullion investor, or hoarder.

The Act of February 21, 1853, reduced the weights, permitting the half dime, dime, quarter, and half dollar denominations to circulate once again. After that time, the Liberty Seated silver dollar, which was not reduced in weight, did not circulate. Instead, from then until the

end of the series in 1873, earlier-minted Liberty Seated dollars, as well as later-minted ones, were always worth more than face value. This seems a bit illogical, but it was the case. Silver dollars were not made from Treasury silver stocks by the government, but, instead, were specifically coined when depositors of silver bullion requested such pieces. There would have been no point for the government to make coins of \$1 face value that contained \$1.03 worth of silver. Probably, most of the later Liberty Seated dollars were shipped to China as part of the export trade, in an era before the trade dollar (first minted in 1873) became a reality. Some pleas had been made by the Mint director for the resumption of the silver dollar, but his desire was ignored.

Thus, by 1877, the silver dollar having been discontinued by the Coinage Act of 1873, and with no new silver dollars in the offing, the half dollar was the largest currently made silver coin of the realm (trade dollars were still being made, but for export only). It was logical that this denomination served as the vehicle for new artistry.

Meanwhile, Mint Director Henry R. Linderman was very much interested in numismatics, as he had been for a number of years. As a reflection of this, on March 20, 1877, he was elected to membership into the American Numismatic and Archaeological Society. Although the scenario does not seem to have been recorded, it does not strain credulity to suggest that Linderman, the sponsor of Morgan, encouraged the engraver to make several patterns to showcase his talent, while, as a courtesy, Chief Engraver William Barber was asked to do the same, and, perhaps, Anthony C. Paquet, the Mint's most important commission artist in the private sector at the time, was asked to do the same. The half dollar was chosen as the palette, for reasons stated—it was the largest circulating silver coin of the United States of America.

George T. Morgan's portrait of Anna Williams was front row center, and became the most widely used motif on the 1877 pattern halves. Her portrait was shown, facing left, with a crown inscribed LIBERTY, a sheaf of grain in her hair, and wearing a Phrygian cap at the back of her head. This design is no doubt very familiar to you as you read these words, even though 1877 pattern half dollars are extreme rarities. Following the passage of the Bland-Allison Act on February 28, 1878, silver dollars were again scheduled to be coined, and in very large quantities, as the government started a silver subsidy program to help western mining interests. This time around, Uncle Sam was to make silver dollars for himself, and by the untold millions.

A new design was needed, and quickly! Morgan's half dollar pattern motifs were considered, and Miss Williams was selected for use on the *Morgan dollar*, which, as it turned out, was struck by the hundreds of millions through 1904, and again in 1921. Along the way, in early 1878, several varieties of pattern dollars were made by Morgan and Barber (and are discussed later in the present Bass Collection presentation).

Returning to 1877, the Morgan portrait was used on patterns in several forms, including the stars to the left and right of the head, the motto E PLURIBUS UNUM above, and the date 1877 below. Another variation has the motto split into two parts, E PLURIBUS to the left, UNUM behind the head, and stars used to help with the spacing, with 1877 below. One of the most visually captivating motifs consists of Morgan's portrait framed in a beaded circle, thus giving it a cameo effect. The motto, stars, and date are between the beaded circle and the rim.

Although Morgan's head of Miss Williams accounted for the majority of pattern varieties, William Barber had his own entries. The first was not particularly original, but an adaptation of his so-called

Sailor Head used earlier in the decade on pattern 20-cent pieces. This was employed as the obverse of what is known today as Pollock-1654 (silver) and P-1655 (copper). While Morgan was creating new motifs, Barber kept his hat in the ring by mostly recycling old ones.

Another William Barber entry was his head of Miss Liberty as later used on his Goloid Metric coins. Miss Liberty's hair appears somewhat tousled, the band inscribed LIBERTY on her hair is overly large, and the entire ensemble is not as balanced (in the opinion of the writer), as the 1877 work of George T. Morgan. Such metric-related obverses appear on half dollar patterns known today as P-1690 through P-1693.

Still another entry that is not signed, but which is attributed by Andrew Pollock to Chief Engraver William Barber is quite notable, and depicts Miss Liberty in a Romanesque helmet, complete with a fringe at the back. The metal helmet is engraved, and includes in relief the portrait of an eagle. Examined under magnification, the whole affair is quite intricate and fascinating. In fact, a few years ago Rogers M. Fred, Jr., commented to the writer that this was one of his favorite designs—and the more he studied it, the more intricacies he saw. At first blush it might seem that, at last, Barber created an original, memorable, and quite artistic design for the 1877 half dollar *competition*. However, that was not the case. As Andrew Pollock pointed out, Barber (or whomever) borrowed the eagle on helmet from a sketch done decades earlier by Christian Gobrecht (illustrated in *The A.N.A. Anthology*, Elvira Eliza Clain-Stefanelli, *From the Drawing Board of a Coin Engraver*, p. 90). Still another 1877 pattern design is represented by Barber's head of Miss Liberty on P-1700 through 1704, sort of *frumpy*, but certainly distinctive.

Yet another obverse is the enigmatic portrait of Miss Liberty found on P-1705 through P-1708. Unsigned, the facial features of this die seem to have some resemblance to Miss Anna Williams, except the jaw is more prominent. Was the motif by George T. Morgan? Perhaps we will never know.

The final portrait shown in the Pollock book is perhaps the simplest of all, the most austere, and at the same time one of the more intriguing. Known as P-1711 (silver) and P-1712 (copper) the design may have been by Anthony C. Paquet. This particular engraver did much work for the Mint, both on contract and as an employee (1857-1864). His name skips in and out of Mint history from the 1850s onward, and yet he is little known to collectors of regular coinage. For circulating coinage it is said that he designed an obverse used but briefly on the 1859 Philadelphia half dime (but not the New Orleans version), with stars hollow at the center and Miss Liberty with her arms slimmer. At his doorstep is laid the artistry for the reverse of the famous 1861 Paquet \$20 gold, an extreme rarity if made at the Philadelphia Mint (just two are known), and quite rare (population probably fewer than 200) if made at San Francisco. The Paquet reverse on the \$20 is distinguished by tall, narrow lettering in comparison to the *regular* version (which was designed by James B. Longacre years earlier in 1849).

Today, Paquet is better known to collectors of pattern coins and of medals than of circulating denominations, and in the first two categories he had many accomplishments, a number of which are offered elsewhere in the present sale (such as the Paquet quarter dollars of 1859, 1864, and 1865 and the 1859 Paquet Reverse double eagle, among many others). Although records do not seem to exist, it is possible that in 1877 Paquet was commissioned to create his version of a new half dollar motif, the result being the aforementioned P-1711 and P-1712. If he did this work outside of the Mint, this would explain the very curious numeral punches used for the 1877 date, not at all like the ornate figures used on Barber's and Morgan's motifs which are

from four-digit logotypes on hand in the Engraving Department. (By way of related interest, an examination of the photograph of the unofficial pattern by Charles Bouvet, illustrated as Figure 705, p. 438, by Pollock, is instructive.)

Unanswered is this question: Did Charles Barber, son of and assistant to Chief Engraver William Barber, produce one or more of the 1877 pattern half dollars mentioned above, but assigned to his father? It would seem likely that daddy Barber would have wanted son Charlie to have been represented.

Reverse Designs

To go with the pattern obverses for the 1877 half dollars, new reverses were made, some of them highly artistic. Curiously, none of the patterns used the regular perched eagle reverse employed on the circulating half dollar for decades earlier. Perhaps Director Linderman overlooked the possibility of combining Gobrecht's Liberty Seated obverse and his perched eagle reverse with the many new 1877 obverse and reverse dies. This is just as well, for as presently constituted the gallery of 1877 half dollars is free from illogical mulings. As it is, there are enough rarities and different dies to challenge even the most enthusiastic and well-moneyed numismatist.

Instead of relying upon old dies, new and innovative styles were created. None of the reverse dies are signed, except that the *Morgan dollar* style eagle later used on the 1878 dollar is that engraver's work, so their attribution is for the most part a matter of conjecture. Each depicted an eagle, with Chief Engraver William Barber's plain heraldic eagle mated with his *Sailor Head* obverse, and, later in the series (following the Pollock numeric sequence), various other styles of eagles mated with his *Metric Head*, "Frumpy" Liberty Head (it really deserves a better name than this), and "Helmeted Head" obverses.

George T. Morgan created his own eagles, including several varieties with a perched eagle against a shield background, and other styles showing an eagle with a plain surrounding field, circled by beads. Upon close examination, each of these reveals the artistic wizardry of its creator. There are many nice little touches, little numismatic grace notes, which will reward the collector who studies these pieces with even a low-power magnifying glass.

The writer's favorite of all the Morgan designs is that variety employed on P-1676 and P-1677, featuring an eagle perched on a cartouche inscribed IN GOD WE TRUST, facing left, with olive branch and arrows, beads surrounding, giving it a cameo-like effect, with the inscription UNITED STATES OF AMERICA/HALF DOLLAR around the border. Mated with Morgan's obverse of Miss Williams, also within a beaded border, the result is a pattern of rare beauty. This reverse was adapted two years later for Morgan's memorable *Schoolgirl* dollar (see Lot 1289).

Perhaps of greatest interest to present day numismatists is the Morgan design depicting a perched eagle with a wreath below and to the sides, IN GOD WE TRUST in Old English letters above, and the surrounding inscription UNITED STATES OF AMERICA/HALF DOLLAR, P-1688 and P-1689. This identical motif was used a year later in 1878 for the Morgan dollar.

The different varieties of 1877 pattern half dollars were made only in small numbers. Perhaps the 1877 pattern half dollars were made for their intended purpose—as true patterns to be shown within the Mint to various people, and in a larger circle to Treasury officials, as to what the Mint could do when it brought several different artists (Barber, Morgan, and possibly Paquet) together to create new designs. Certainly, no issues were made in large enough quantities to have been passed out to the Coinage Committee in Congress, or to newspaper

editors, or to dignitaries. Or, perhaps they were delicacies to be enjoyed only by Director Henry R. Linderman and those to whom he imparted numismatic favors. Or, perhaps Chief Engraver William Barber wanted to suppress, or at least keep in a restricted circle, the obvious results of assistant George T. Morgan's talent. In any event, one of the greatest artistry ever accomplished by the United States Mint was viewed by only a few people.

The original distribution of the 1877 pattern halves was not recorded, but certainly they were not made available to the collecting fraternity, as contemporary cataloguers knew little about them. They

were not documented in the literature until years later, when William H. Woodin (in particular) and Edgar H. Adams studied and published the varieties in their book in 1913, although Adams had been writing newspaper articles (for the *New York Sun*) about scattered issues of patterns since at least 1906. Possibly, they went to insiders at the Mint such as Linderman, Snowden, Bosbyshell, and the engravers. Or, perhaps there is another explanation. The coins keep their secrets well.

With the preceding as an overview, we proceed with the Harry Bass, Jr. Collection of 1877 half dollars.

1877 P-1658 Pattern Half Dollar Rarity

Morgan's "Dollar" Obverse



(photo enlarged to twice actual size)

1214 1877 pattern half dollar. P-1658, J-1504. Rarity-7. Morgan's Liberty Head as later used on the silver dollar. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The popular Morgan Liberty Head design, a miniature version of the silver dollar design that is familiar to all of us. Liberty faces left with a coronet in her hair, inscribed LIBERTY. She is wearing a large cap ornamented with ears of wheat, cotton leaves, and cotton bolls. The motto, E PLURIBUS UNUM, is above, with the date, 1877, below. Thirteen stars are arranged with seven left and six right.

Reverse Design: An eagle with wings spread is displayed on a spade-shaped shield. The eagle holds an olive sprig and three arrows. A circular band around and behind the shield carries the motto IN GOD WE TRUST. This is surrounded by a laurel wreath, outside of which is the legend, UNITED STATES OF AMERICA, above and the denomination, HALF DOLLAR, below. The I in UNITED is doubled.

Surfaces: Slightly weak design details at the center of both the obverse and reverse. Lightly toned about the periphery with very pleasing surfaces, free of blemishes. The leading edge of the profile is minutely doubled from chin to forehead.

Narrative: This is the first of a most incredible offering of pattern half dollars dated 1877, and what a nice beginning it is! The present piece represents two attractive and highly important dies by Morgan, a combination that is pleasing to the eye.

Saul Teichman lists just three examples of this variety in his pedigree records. If so, then this should be designated as *Rarity-8* (two to three known) rather than *Rarity-7* as given above. However, it could be that one or two others exist.

Here, indeed, is a coin that will be the centerpiece of any advanced collection.

Technical Aspects: Weight: 193.5 grains. Diameter: 30.6 mm. Die alignment: 180°. Die notes: On the reverse the I of UNITED is doubled.

From Lester Merkin's sale of June 26, 1970, Lot 644. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 439. Although not confirmed, this may have been Dr. J. Hewitt Judd's personal specimen.

1877 P-1663 Pattern Half Dollar Rarity

Miniature "Morgan Dollar"



(photo enlarged to twice actual size)

- 1215 1877 pattern half dollar. P-1663, J-1509. Rarity-7. Morgan's Liberty Head. Proof-62 RD (PCGS). Copper. Reeded edge.

Obverse Design: Morgan's Liberty Head as preceding, modeled by Anna Willess Williams, a Philadelphia kindergarten teacher, during sittings with Morgan in 1876.

Reverse Design: A miniature version of the adopted design for the Morgan silver dollar, with very minor differences. The olive branch has only three leaves and the wings are treated differently. The legend, UNITED STATES OF AMERICA, passes around with the denomination, HALF DOLLAR, below. A semi-circular laurel wreath passes below the eagle. The eagle's wings are outstretched and in its claws are three arrows and an olive branch. Above, in Gothic letters, is the motto, IN GOD WE TRUST.

Surfaces: Cleaned some time ago, now with mottled surfaces.

Narrative: This die combination, in effect yielding a miniature Morgan silver dollar, illustrates the obverse and reverse motifs adopted at the Philadelphia Mint early in 1877 for the coinage of what became known as the Morgan dollar. As such, P-1663 has always been highly prized. But a handful of pieces are known, the present probably being from the King Farouk Collection, as Farouk cleaned and lacquered most of his copper coins, and this piece has been so treated.

Technical Aspects: Weight: 183.0 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from Douglas Weaver, January 21, 1974. Possibly from King Farouk "Palace Collection," 1954. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 217.

1877 P-1667 Pattern Half Dollar Rarity

Artistry by Morgan

Two Known



- 1216 1877 pattern half dollar. P-1667, J-1505. Rarity-8. Morgan's Liberty Head. Proof-61 RD (PCGS). Copper. Reeded edge.

Obverse Design: Morgan's famous Liberty Head as preceding.

Reverse Design: An eagle with wings spread is displayed on a spade-shaped shield. The eagle holds an olive sprig and three arrows. A circular band around, and behind, the shield carries the motto IN GOD WE TRUST. This is surrounded by a laurel wreath, outside of which is the legend, UNITED STATES OF AMERICA, above and the denomination, HALF DOLLAR, below. This die, popularly attributed to Morgan, was also used to coin P-1658 earlier offered. As noted in the general introduction to the 1877 half dollars, the reverses are unsigned, and there is no way of attributing most of them. In general, it seems reasonable to assume that obverses created by George T. Morgan were mated with reverses created by George T. Morgan; ditto respectively for Barber and Paquet. However, a seeming exception is provided by the portrait of Miss Liberty used on P-1705 through P-1710, which is mated with Barber-attributed reverses (except for 1710 which is a Morgan attributed reverse). Again, 1877 pattern coins hold their secrets well.

Surfaces: Cleaned at some time in the past, now with unnatural bright orange surfaces. Numerous hairlines are present.

Narrative: Only two pieces are believed to be known, the present example, pedigreed to King Farouk of Egypt, and a specimen in the cabinet of Saul Teichman. It may be a long time until another purchase opportunity occurs for P-1667. Thus, the present offering is exceedingly important.

The popular Morgan design, modeled by Miss Anna Willess Williams, a young schoolteacher, made its debut on the pattern coinage of this year. It is not surprising that the half dollar was chosen for so many designs, as the half dollar was the largest silver denomination currently being produced, and the trade dollar was being struck only for export purposes.

Technical Aspects: Weight: 185.1 grains. Diameter: 30.6 mm. Die alignment: 180°. Die notes: On the reverse the I of UNITED is doubled.

Purchased from Douglas Weaver, January 21, 1974. Previously from Sotheby's King Farouk "Palace Collection," 1954, Lot 1952. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 443. Possibly the same piece offered by Abner Kreisberg in June 1956. If so, this would be explained by the purchase of the piece by Abe Kosoff in Cairo in 1954, and its being given to Kreisberg in the division of the Kosoff-Kreisberg partnership, Numismatic Gallery, in the same year.

1877 P-1668 Pattern Half Dollar Rarity

“Silver Dollar” Obverse

Just Two Known



(photo enlarged to twice actual size)

1217 1877 pattern half dollar. P-1668, J-1506. Rarity-8. Morgan's Liberty Head as later adopted for the silver dollar. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Morgan's famous Liberty Head as adopted in 1878 for use on the silver dollar.

Reverse Design: An eagle is displayed on a seven-sided shield, which, in turn, overlies a band with the inscription IN GOD WE TRUST. The eagle is clutching an olive sprig and three arrows. A laurel wreath surrounds the band with the legend, UNITED STATES OF AMERICA, around, and the denomination, HALF DOLLAR, below. Probably from the hand of George T. Morgan; very well done as are the other dies in the “shield” variations of this year.

Surfaces: Brilliant cameo Proof with bright silvery white surfaces. A lovely example which will be cherished by its next owner, a coin that will be a centerpiece to just about any collection. Recall from our introduction that some of the greatest of all American cabinets have not had even a single example of an 1877 half dollar.

Narrative: This offering is extraordinarily important. Andrew Pollock listed just two pieces, the example offered here, from our Champa Collection, and the Edward Maris coin, later sold by Stack's and sold by us as part of the Evans Collection last year. If any others exist, we are not aware of them. Thus, we designate this issue as *Rarity-8*.

The beauty of this design, its rarity, and the visual appeal of the present specimen come together to create yet another incredible opportunity for the connoisseur and specialist.

Technical Aspects: Weight: 181.9 grains. Diameter: 30.6 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1060. Earlier from Ira S. Reed in 1941. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 444.

1877 P-1674 Pattern Half Dollar Rarity

"Morgan Dollar" Variant



(photo enlarged to twice actual size)

- 1218 1877 pattern half dollar. P-1674, J-1510. Rarity-7. Morgan's Liberty Head motif as later used on the dollar, but with variant border elements. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Morgan's Liberty Head, facing left, with the motto E PLURIBUS UNUM around, in large letters, and the date, 1877, below. Thirteen stars are distributed through the motto, as illustrated. The central motif is the Morgan trademark of this year as later used on the dollar.

Reverse Design: The legend, UNITED STATES OF AMERICA, passes around with the denomination, HALF DOLLAR, below. A semi-circular laurel wreath passes below the eagle. The eagle's wings are outstretched and in its claws are three arrows and an olive branch. Above, in Gothic letters, is the motto, IN GOD WE TRUST. This is, in effect, a miniature version of the reverse later used on the silver dollar.

Surfaces: A superb example with very heavily frosted devices and deeply mirrored fields. Attractively toned russet, gold, and blue. An incredible coin which combines rarity and aesthetic appeal.

Narrative: A particularly lovely example of this variety. The number known is not certain. Andrew Pollock listed six different appearances, but these might have included duplicate offerings of identical coins. Saul Teichman is aware of just four confirmed different examples and suggests that a fifth may exist. Five known? Six known? It doesn't make much difference. No matter how you look at it, this is a prime numismatic rarity in superb preservation, possibly even the finest known.

Technical Aspects: Weight: 193.3 grains. Diameter: 30.6 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1877 P-1676 Pattern Half Dollar Rarity

Artistic Triumph by Morgan

Superb Gem Proof



(photo enlarged to twice actual size)

- 1219 1877 pattern half dollar. P-1676, J-1512. Rarity-7. Morgan's Liberty Head. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Morgan's Liberty Head is framed by a beaded circle, outside is the motto, E PLURIBUS UNUM, the date, 1877, and 13 stars arranged six left and seven right.

Reverse Design: A defiant eagle faces left and stands on a scroll inscribed IN GOD WE TRUST. Behind the scroll are an olive branch and three arrows. This design is framed by a beaded circle with the legend, UNITED STATES OF AMERICA, and the denomination, HALF DOLLAR, outside the circle.

Surfaces: A gem cameo Proof with light rose toning, slightly intensified at the borders. An important offering that combines quality and rarity.

Narrative: Pollock mentioned that the defiant eagle reverse motif may have been inspired by a drawing created in the 1830s by artist Titian Peale. The sketch is reproduced in Don Taxay's *U.S. Mint and Coinage* on page 173.

Artistically, this is one of the most attractive of all 1877 pattern half dollars. The obverse and reverse, each having beaded interior circles, seem to have been designed for use together; the interior circles have been used elsewhere on coinage for excellent effect—for example several varieties of commemorative half dollars minted in the 1930s. Perhaps the Mint should dust off this idea and think about using the concept again. In contrast, most other pattern half dollars of 1877 seem to have had the obverse and reverse created independently, and then mated almost at whim.

Although Andrew Pollock listed this particular variety as Rarity-6+, suggesting that as many as 18 examples survive, Saul Teichman lists just six confirmed examples. We suggest that

this pattern, although "common" in terms of 1877 pattern half dollars, is still solidly within the Rarity-7 classification.

Technical Aspects: Weight: 193.1 grains. Diameter: 30.6 mm. Die alignment: 180°.

From Stack's sale of February 2, 1978, Lot 759. Previously from Hollinbeck Coin Company (Art Kagin and Paul Kagin), Monroe Collection, to Armand Champa, appearing in our sale of the Champa Collection in May 1972.

1877 P-1677 Pattern Half Dollar Rarity

Copper Version of Preceding



(photo enlarged to twice actual size)

1220 1877 pattern half dollar. P-1677, J-1513. Rarity-7. Morgan's Liberty Head. Proof-61 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Cleaned in the past, now with unnatural bright orange surfaces and minor hairlines.

Narrative: Copper version of the preceding die combination, an artistic triumph on the part of Morgan. Interestingly, P-1677 is clearly the most available 1877 pattern half dollar, with nine examples listed by Teichman. Of course, any coin with just nine known examples can hardly be considered "common." In fact, more 1804 silver dollars are known (15) than of this coin!

Regarding the pattern half dollars of 1877, Andrew Pollock listed 54 different varieties in his *United States Patterns and Related Issues*, published in 1994. Since that time, Saul Teichman has conducted extensive personal research in this sub-specialty. Saul has determined that only 44 varieties are actually known, the other 10 being varieties that *might* exist, however, with no specimens ever seen by modern scholars. When we offered the collection of Morris Evans in our August 1998 Rarities Sale, 22 of these patterns crossed the auction block, with 21 dif-

ferent varieties. In the current offering of the Bass Collection patterns, 28 pattern half dollars are being sold, with 26 different varieties. *Between the two collections, 33 of 44 known varieties will have crossed the auction block in less than one year!* In a future *Rare Coin Review*, Mark Borckardt plans to offer a summary of these two collections and other offerings, providing a record of prices realized for the 1877 pattern half dollar series.

Technical Aspects: Weight: 169.5 grains. Diameter: 30.5 inches. Die alignment: 180°.

Purchased by Harry Bass from Douglas Weaver, January 21, 1974. Previously from King Farouk "Palace Collection," 1954, purchased in Cairo by Gaston DiBello, Stack's Gaston DiBello Collection, May 14, 1970.

1877 P-1678 Pattern Half Dollar Rarity

Sculpted Eagle Reverse



(photo enlarged to twice actual size)

1221 1877 pattern half dollar. P-1678, J-1514. Rarity-7. Morgan's Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: A beaded circle surrounds an eagle with wings spread, its head turned to look over its left wing, to the viewer's right. The eagle is standing on a scroll inscribed IN GOD WE TRUST. Behind the scroll are three arrows and an olive branch. Around, outside the beaded circle, is the legend, UNITED STATES OF AMERICA, above and the denomination, HALF DOLLAR, below. The eagle's wingtips pierce the beaded circle, a nice artistic touch which seems to tie the design together.

Surfaces: A lovely, lightly toned Proof with deep mirrored fields and bright cameo devices. A gem that would grace any cabinet.

Narrative: Seven different examples are listed by Saul

Teichman with four of the seven described as gem Proof. Although Andrew Pollock listed this as "Rarity 6 to 7" we agree with Saul's assessment that this is a solid Rarity-7 variety.

Technical Aspects: Weight: 193.1 grains. Diameter: 30.6 mm. Die alignment: 180°.

From Stack's sale of the Gaston DiBello Collection, May 14, 1970, Lot 386.

1877 P-1683 Pattern Half Dollar Rarity

First Spade Shield Reverse



(photo enlarged to twice actual size)

- 1222 1877 pattern half dollar. P-1683, J-1519. Rarity-7. Morgan's Liberty Head. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle, with wings spread, is displayed on a shield, which, in turn is framed by a laurel wreath. The eagle has an olive branch and three arrows in its claws. Above, on a pleated scroll, is the motto IN GOD WE TRUST. Around, the legend UNITED STATES OF AMERICA, and below, the denomination HALF DOLLAR.

Surfaces: Bright mint orange with moderate cameo contrast. A lovely example of this very rare pattern issue.

Narrative: Just four examples are confirmed with one of these silver plated. This example appears to be second finest of the four. As all of these pattern half dollars, and most other patterns in this offering, are extremely rare, it is amazing that they sell for relatively modest sums. Coins from the various regular-issue series, of similar rarity, would sell for many multiples of these prices—one can envision values well over \$100,000. Consider, for example, the 1873-CC No Arrows quarter dollar, a coin with five known examples, that would sell in the six-figure range (the Eliasberg example realized \$187,000). For less than the price of one such coin, the collec-

tor could own all known examples of this pattern variety, assuming he or she lives long enough to have the opportunity. This reiterates one of the appeals that pattern collecting has for numismatists: great rarities can be acquired for sums that are truly very modest in comparison to federal coinage. Generally, if anything is listed in the *Guide Book of U.S. Coins* it achieves very high value and is entered on the "want lists" of many collectors—we simply point to the 1879 Flowing Hair pattern \$4 stella, of which a couple hundred or more are known as an example—pieces sell for \$50,000 to \$100,000 each.

Technical Aspects: Weight: 171.4 grains. Diameter: 30.5 mm. Die alignment: 180°.

From our sale of the River Oaks Collection, November 11, 1976, Lot 982. Previously from the Maj. Lenox R. Lohr Collection sold by us in 1961, then to the Davidson Collection.

1877 P-1685 Pattern Half Dollar Rarity

Second Spade Shield Reverse



(photo enlarged to twice actual size)

- 1223 1877 pattern half dollar. P-1685, J-1521. Rarity-7. Morgan's Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle with wings spread is displayed on a spade-shaped shield. The eagle holds an olive sprig and three arrows. A circular band around and behind the shield carries the motto IN GOD WE TRUST. This is surrounded by a laurel wreath, outside of which is the legend, UNITED STATES OF AMERICA, above and the denomination, HALF DOLLAR, below. This was a rather popular die for mating purposes, and is noted among earlier offerings.

Surfaces: The obverse is *double struck*. A lovely gem with faded red and bright blue-green toning. Moderate cameo contrast.

Narrative: This die was seen earlier, on P-1658, the doubled I in UNITED diagnostic. Saul Teichman lists four known examples, but one of these may be a duplicate listing. If so, the number known may net to just three, in which instance this variety would be Rarity-8. No matter, from any viewpoint, the coin is a landmark. The beautiful gem quality further enhances its appeal.

Technical Aspects: Weight: 172.3 grains. Diameter: 30.6 mm. Die alignment: 360°. Die notes: The I in UNITED is doubled.

Purchased by Harry Bass from our sale of the Armand Champa Collection, May 20, 1972, Lot 1067. Previously from Dr. J. Hewitt Judd's personal collection marketed by Abe Kosoff, later sold by Numismatic Enterprises in February 1966 (this consisting of a partnership of Abe's son, Steve Kosoff, and Mike Kliman), to the Coronet Coin Company (Nat Deutsch, Plandome, NY).

1877 P-1686 Pattern Half Dollar Rarity

Just Two Known



(photo enlarged to twice actual size)

224 1877 pattern half dollar. P-1686, J-1522. Rarity-8. Morgan's Liberty Head. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle is displayed on a seven-sided shield, which, in turn, overlies a band with the inscription IN GOD WE TRUST. The eagle is clutching an olive sprig and three arrows. A laurel wreath surrounds the band with the legend, UNITED STATES OF AMERICA, around, and the denomination, HALF DOLLAR, below.

Surfaces: Ivory Proof surfaces with moderate bluish green and rose toning. Light cameo contrast. Minor hairlines are faintly visible.

Narrative: Just two examples are currently known, the other being the Byron Reed coin, now in the collection of the West-

ern Heritage Museum. It is interesting to note that both known examples trace their pedigrees back to the 19th century. The Byron Reed coin was acquired from the F.W. Doughty Collection in 1891. This present coin is pedigreed to the T. Harrison Garrett Collection, and was acquired by that Baltimore collector from George Cogan in 1883. George attempted to continue the business of his father, Edward Cogan, but did not make a successful go of it.

Combining as it does extreme rarity, a beautiful design, and high quality, this piece will no doubt attract wide attention when it crosses the auction block. It may represent a once-in-a-lifetime opportunity for the prospective bidder.

Technical Aspects: Weight: 184.0 grains. Diameter: 30.5 mm. Die alignment: 180°.

From our sale of the William Sieck Collection, July 28, 1981, Lot 237. Previously from George Cogan, March 17, 1883; T. Harrison Garrett; from our sale of the Garrett Collection, Part I, November 1979, Lot 387. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 453.

1877 P-1687 Pattern Half Dollar Rarity

A Rarity by Morgan



(photo enlarged to twice actual size)

1225 1877 pattern half dollar. P-1687, J-1523. Rarity-7. Morgan's Liberty Head. Proof-67 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A delightful gem with iridescent bluish green, blended with mint red around certain devices, and the border. Attractive maroon highlights the devices. High wire rim on the obverse at 12:00.

Narrative: Just three or four examples of this variety exist. Saul Teichman reports four such coins including the present

Bass Collection coin, the example in our Morris Evans Collection, an example we sold in March 1996, and the Farouk Collection coin whose current whereabouts are unknown. Presumably the Farouk coin would not match the other three in quality.

Again, the combination of beautiful design, high grade, and great rarity come together in a single coin.

Technical Aspects: Weight: 184.1 grains. Diameter: 30.6 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1068. Previously from Lester Merkin's sale of September 1967, Lot 541, later going to Coronet Coin Company.

1877 P-1690 Pattern Half Dollar Rarity

Barber's "Metric Head" Portrait



(photo enlarged to twice actual size)

- 1226 1877 pattern half dollar. P-1690, J-1524. Rarity-7. William Barber's Liberty Head. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's design. Bust of Miss Liberty faces left, with 13 stars around and the date, 1877, below. Liberty is wearing a cap, which has a wide band inscribed LIBERTY. Her hair is tied back with a ribbon and the cap is ornamented with wheat ears, cotton leaves, and cotton bolls. Barber's initial B is under the neck truncation. This general motif was used in later years in connection with dollar patterns (see subsequent listings).

Reverse Design: An eagle is displayed on a shield with an olive branch and three arrows in its talons. The shield overlaps a round band inscribed, in Gothic letters, IN GOD WE TRUST, above, and E PLURIBUS UNUM, below. Around, the legend UNITED STATES OF AMERICA, above, and the denomination, HALF DOLLAR, below. The arrangement was probably by Barber, and it does not seem to have the artistic appeal of

what Morgan might have done; this observation is, of course, highly subjective.

Surfaces: A sharply struck cameo Proof with faint gold toning and a few minor hairlines.

Narrative: Despite the "Rarity-6 to 7" rating assigned by Andrew Pollock, our opinion is that this pattern should receive a full Rarity-7 rating. Saul Teichman reports seven examples of this variety.

This variety is quite elusive, and representing as it does a scarce die and design, the present coin is of exceptional importance.

Technical Aspects: Weight: 191.7 grains. Diameter: 30.5 mm. Die alignment: 180°.

Although much work has been done, considerable information is still needed regarding these 1877 half dollars. The basic designs were described and catalogued by Andrew Pollock, with further notes by Saul Teichman. Specific, detailed study of the obverse and reverse dies may further clarify what exists and what doesn't. Once a specific catalogue of obverse and reverse dies is developed, an emission sequence needs to be developed. Perhaps this information will add to the overall study of this fascinating pattern series. And once all of this is accomplished, on to the Standard Silver series.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 389.

1877 P-1691 Pattern Half Dollar Rarity

"Metric Head"



(photo enlarged to twice actual size)

- 1227 1877 pattern half dollar. P-1691, J-1525. Rarity-6+. Barber's "Metric Head" motif. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A lovely Proof with light coppery orange surfaces, slightly faded from full mint red. Sharply struck with moderate cameo contrast.

Narrative: As is the case with a number of other 1877 pattern

half dollars, the true rarity is not known. Saul Teichman lists eight different examples of which he is aware, but notes that there are certain other listings which may present further possibilities. Thus, the present variety could be Rarity-7 (four to 12 known), or perhaps high Rarity-6. The splendid surfaces of the present piece rank it high on any listing of examples.

Technical Aspects: Weight: 172.6 grains. Diameter: 30.5 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1072. Previously from Stack's Gaston DiBello Sale, May 1970.

1877 P-1692 Pattern Half Dollar Rarity

"Metric Head"

Believed to Be Unique



(photo enlarged to twice actual size)

1228 1877 pattern half dollar. P-1692, J-1524. Unique. Barber's "Metric Head" motif. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's so-called "Metric Head," similar in style to the preceding, but from a different die, this with the second digit 7 closer to the dentils.

Reverse Design: As preceding.

Surfaces: Light silver gray with bluish green toning. A very attractive and desirable example, despite a few minor surface impairments. Light cameo contrast.

Narrative: This is the only known specimen! We could easily stop the description here, for anything we might say about the surface, grade, or anything else, might be redundant. However, no narrative would be complete without stating that this die was first identified by Harry Bass, Jr., during the course of his research, and since that time no other silver example has been located. A piece was erroneously listed by us as P-1692 in our Morris Evans sale, but in actuality it should have been

listed as P-1690. Thus, the present example remains unique, to our knowledge.

By bidding on this lot and the next lot, the collector has an opportunity to acquire the only two known examples from the die pair.

Technical Aspects: Weight: 186.7 grains. Diameter: 30.5 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: Obverse: Unlisted, different design and date location. Date low.

From our sale of the Garrett Collection, Part I, November 28, 1979, Lot 388. Previously from the Dr. Edward Maris Collection. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 455a.

1877 Pattern Half Dollar

"Metric Head" in Copper

P-1693, Believed Unique



(photo enlarged to twice actual size)

1229 1877 pattern half dollar. P-1693, J-1525. Unique. "Metric Head" motif in copper. Proof-67 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck with considerable mint red highlighted by lilac and blue toning. Superb quality—a piece that even if it were not a rarity would be a highlight in any cabinet. However, it is a rarity—more in the next paragraph.

Narrative: This coin, believed to be unique, is struck from the same dies as the preceding lot and, like it, was first identified by Harry W. Bass, Jr. Thus, this is the unique copper counterpart to the unique silver piece offered earlier. The opportunity may be just as unique in your lifetime as the coin is!

Technical Aspects: Weight: 172.1 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from RARCOA, February 26, 1972.

1877 Barber Pattern Half Dollar

Helmet Head of Liberty
A Showpiece in the Series



(photo enlarged to twice actual size)

1230 1877 pattern half dollar. P-1694, J-1526. Rarity-7. Liberty Head with helmet. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Miss Liberty faces left with 13 stars arranged seven left and six right, and the date, 1877, below. She is wearing a crested helmet that is embossed with an eagle motif. The motto IN GOD WE TRUST is in small letters above. Liberty is incused on a wide band, or visor, at the base of the helmet.

Reverse Design: As preceding.

Surfaces: Brilliant ivory with heavy cameo contrast. A gem

Proof example with pristine surfaces and a whisper of faint gold toning.

Narrative: This is a most unusual half dollar, and one that merits more than a passing discussion. The obverse motif is attributed to William Barber by Andrew Pollock, although the die is not signed. It could be Barber's work, and perhaps the style of the diadem reflects this. On the other hand, the intricacies of the helmet and the generally uncluttered appearance of the die are more like Morgan's work. Per contra, the date 1877 seems to be ever so slightly to the right, not quite centered, and this would be more indicative of Barber. The jury seems to be out on this one. The entire concept may have been borrowed from a sketch by Christian Gobrecht, mentioned in the introduction to the pattern section. Regardless of its authorship, the die has always been a showpiece among 1877 half dollars—a "must have" item.

The reverse is fairly cluttered with letters, spacers, etc., and is probably the work of Barber. Indeed, it appears elsewhere in combination with dies known to have been by Barber. The motto IN GOD WE TRUST appears above the shield, quite redundant as exactly the same motto is seen on the obverse. Thus, by any account this piece was a muling of two dies never intended to be mated.

Regarding the rarity of the issue, Saul Teichman reports only four examples, the other three being the Judd Collection coin, the DiBello Collection coin that we sold as part of the Morris Evans Collection, and the Cox-Boosel coin, which we sold as part of the Rogers M. Fred, Jr. Collection. In a period of less than four years, we have sold three of the four known examples of this variety. Please don't assume we will sell another one next year! Since 1970, there have only been eight auction appearances of this variety, including the present sale. Until the recent flurry of activity, this variety appeared for sale an average of once every five years. We are reminded of the concept of the 1787 Brasher gold doubloon. In 1979, two of them appeared at auction—one sold by RARCOA and the other sold by us, the latter a part of the Garrett Collection. Previous to that time, the entire generation had elapsed between offerings! Then, in the ensuing decade or so several pieces came on the market. So it may be with examples of the 1877 pattern half dollar offered here.

Technical Aspects: Weight: 193.1 grains. Diameter: 30.6 mm. Die alignment: 180°. Die notes: On the obverse a short die line extends from the left base of the digit 1.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 63. Previously from William H. Woodin, Waldo C. Newcomer, Col. E.H.R. Green, via B.G. Johnson, December 16, 1944. Plated in the Adams-Woodin reference. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 456.

1877 P-1698 Pattern Half Dollar

Helmet Head Obverse

Barber's Reverse



(photo enlarged to twice actual size)

1231 1877 pattern half dollar. P-1698, J-1530. Rarity-7. Liberty Head with helmet. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Miss Liberty is shown with a helmet on her head, and an eagle embossed on the helmet—as offered earlier. Ascribed by Andrew Pollock to William Barber.

Reverse Design: An eagle with wings displayed, stands on a tablet inscribed E PLURIBUS UNUM. An olive branch and three arrows are in its talons. Above, the legend UNITED STATES OF AMERICA, and below, the denomination, HALF DOLLAR. The entire central motif seems to be a bit “bulky,” and although it is not signed, we have no problem suggesting William Barber *fecit*.

Surfaces: This is a gem Proof with deep mirrored fields and heavily frosted cameo devices. Extremely sharp strike.

Narrative: Only four examples of this variety are known, with—remarkably!—two in the present sale. The other two examples are the Byron Reed Collection coin in the Western Heritage Museum and the Garrett Collection coin sold by Stack's in March 1976 and, more recently, sold by us last year as part of the Morris Evans Collection.

Technical Aspects: Weight: 181.2 grains. Diameter: 30.5 mm. Die alignment: 180°.

From our sale of the Garrett Collection, Part I, November 28, 1979, Lot 389. Previously from the Dr. Edward Maris Collection.

Another 1877 P-1698 Pattern Half Dollar

An Amazing Duplicate of P-1698!



(photo enlarged to twice actual size)

1232 1877 pattern half dollar. P-1698, J-1530. Rarity-7. Liberty Head. Proof-60 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Heavily hairlined obverse. The reverse is nicer, with mirrored fields and light gold toning.

Narrative: This is a duplicate example of Pollock-1698, affording the underbidder on the previous lot another opportunity to acquire this variety. As noted, only four different specimens have been traced. Of these, just three are in private hands (outside of a museum), and 66 2/3% of that population is offered in the present sale!

Technical Aspects: Weight: 182.3 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 3, 1971. Previously from the Waldo C. Newcomer Collection, consigned to B. Max Mehl, unsold, then consigned to a J.C. Morgenthau auction, June 1932; F.C.C. Boyd, May 1946, to the Numismatic Gallery; sold to King Farouk of Egypt; “Palace Collections” sale, Sotheby’s, 1954; later handled by M.H. Bolender, March 1957; sold to Maj. Lenox R. Lohr; Abner Kreisberg; Empire Coin Company (Q. David Bowers and James F. Ruddy), 1961; R.E. Cox, Jr.; Stack’s sale of the Cox Collection, 1962; and the 1966 ANA Convention. Here is a coin that has “been around” to a lot of nice places!

1877 P-1699 Pattern Half Dollar

Helmet Head Style

Copper



(photo enlarged to twice actual size)

1233 1877 pattern half dollar. P-1699, J-1531. Rarity-7. Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A lovely example with considerable mint red blended with lilac and blue. Sharply struck with very pleasing surfaces.

Narrative: This is one of the very finest of six examples currently known. According to notes by Saul Teichman, this is the first auction appearance of this variety since 1981, although another example was recently offered through a coin dealer's fixed price list.

The overall rarity of this issue plus its outstanding grade and eye appeal combine to yield yet another impressive, important opportunity.

Technical Aspects: Weight: 175.2 grains. Diameter: 30.5 mm. Die alignment: 360°.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1304.

1877 P-1700 Pattern Half Dollar

Barber's Coronet Head/Perched Eagle

Just Two Known



(photo enlarged to twice actual size)

1234 1877 pattern half dollar. P-1700, J-1533. Rarity-8. Barber's Liberty Head. Proof-60 RB (PCGS). Copper. Reeded edge.

Obverse Design: William Barber's head of Miss Liberty, facing left, with 13 stars arranged seven left and six right. The motto IN GOD WE TRUST is above, in small letters and the date, 1877, is below. Liberty is wearing a decorated coronet inscribed LIBERTY, and ornamented with wheat ears cotton leaves, and cotton bolls.

Reverse Design: As preceding.

Surfaces: Bright orange surfaces with slight reflectivity. Improperly cleaned with obverse and reverse hairlines. Considerable bright green discoloration is visible on both surfaces.

Narrative: Of major numismatic importance, as only a few such errors are known on pattern coinage. The blundered date on this obverse die is of major numismatic importance. Very seldom are blundered dates or overdates noted on pattern coinage. Three reverse dies were mated to this blundered obverse, with five variations catalogued by Andrew Pollock, including impressions in both silver and copper for two of the three die combinations. Of the five varieties, a grand total of just 12 coins are confirmed to exist. The present sale includes four of these 12 coins!

Only two examples of this variety are known, the other was sold by us as part of the Morris Evans Collection. Prior to that offering, the last auction appearance of either known example was in June 1971! Another exceedingly important opportunity.

Technical Aspects: Weight: 202.2 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: The date is blundered with a clear digit 1 beneath the left side of the 8. See the close-up illustration at the next lot.

From Lester Merkin's sale of February 13, 1971, Lot 912. Previ-

ously from Thomas L. Elder's 17th sale; Virgil M. Brand; Waldo C. Newcomer; King Farouk "Palace Collection," 1954; Abe Kosoff; Dr. J. Hewitt Judd; Kosoff's sale of the Judd Collection, 1962, Lot 506; Abe Kosoff ANA sale 1966, Lot 1216; Coronet Coin Co. Illustrated in Judd. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 459.

1877 P-1702 Pattern Half Dollar

Barber's Coronet Head/"Amazonian" Reverse

Two Known



(photo enlarged to twice actual size)

1235 1877 pattern half dollar. P-1702, J-1534. Rarity-7. Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle with wings displayed, stands on a tablet inscribed E PLURIBUS UNUM. An olive branch and three arrows are in its right claw and a shield is supported by its left. Above, the legend UNITED STATES OF AMERICA, and below, the denomination, HALF DOLLAR. The reverse is somewhat reminiscent of the "Amazonian" reverse used by Barber on certain coinage of 1872, but on the present die the styling is not as graceful.

Surfaces: A lovely cameo Proof with bright blue toning and splashes of mint red. Sharply struck with pristine surfaces. Cleaned long ago, in the state of the monarch of the Kingdom of the Nile, and now with obverse and reverse hairlines.

Narrative: Just two examples of this variety are known in copper. One other coin is known in silver, catalogued as Pollock-1701. Therefore, a total of only three coins are known for the obverse-reverse die combination. The rarity of all 1877 pattern half dollars is well documented. Certainly, contemporary Mint personnel knew the numismatic importance of the coins they were producing, being well versed in the field of coin collecting. The limited production of such an extensive series certainly helped deepen their pockets.

As noted several times earlier in the present offering, contemporary Mint personnel were well versed in numismatic matters, and no doubt these and related pieces were made for their own benefit. Interestingly, and perhaps *selfishly*, they did not think to even provide the Mint Cabinet—which at the time was on the premises—with examples of the different strikings (today the Mint Collection is known as the National Coin Collection and is at the Smithsonian Institution).

Technical Aspects: Weight: 172.4 grains. Diameter: 30.5 mm. Die alignment: 180°. Die notes: Blundered first digit in date, as described under the preceding lot, but illustrated here.

From Stack's Garrett Collection Sale, March 12, 1976, Lot 643. Previously from the Dr. Edward Maris Collection.

1877 P-1703 Pattern Half Dollar

Barber's Coronet Head
Silver; Just Three Known



(photo enlarged to twice actual size)

1236 1877 pattern half dollar. P-1703, J-1535. Rarity-8. Liberty Head. Proof-60 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: A heraldic eagle with a shield on its breast, holding an olive branch in its right talon and a bundle of arrows in its left. The motto E PLURIBUS UNUM is in the field above the eagle. The legend UNITED STATES OF AMERICA is above and the denomination, HALF DOLLAR, is below. The proportions of the eagle and its olive branch, etc., seem to be somewhat irregular, marking this as an excellent candidate for the hand of William Barber or, perhaps, his son Charles. As noted earlier, the lack of local talent prompted Mint Director Henry R. Linderman to bring George T. Morgan to Philadelphia from England in 1876.

Surfaces: Light silver obverse with bright rose toning. The reverse is pewter with splashes of blue. A sharp impression with light hairlines and other surface marks.

Narrative: Just three examples are known, the other two being the Byron Reed coin now in the Western Heritage Museum, and the coin from our November 1979 sale of the Garrett Collection. Reiterating the word *opportunity* may be a bit tiresome, but on the other hand typically a period of *decades* will elapse between offerings of this variety! This section of the Bass Collection catalogue indeed represents the rarest of the rare.

Technical Aspects: Weight: 192.8 grains. Diameter: 30.5 mm. Die alignment: 180°.

From Superior's Auction '82, August 1982, Lot 1500. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 461. This earlier appeared in Superior's sale of June 1981.

1877 P-1704 Pattern Half Dollar

Barber Motif as Preceding, but Copper



(photo enlarged to twice actual size)

1237 1877 pattern half dollar. P-1704, J-1536. Rarity-7. Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Bright mint orange fields accented by blue and lilac. The cameo devices have distinct olive-brown toning. The reverse is similar to the obverse, with more blue around the device.

Narrative: Of this variety, Saul Teichman lists just four known, including the present example. The others are the Byron Reed Collection coin, the example we sold as part of the Rogers M. Fred, Jr. Collection in November 1995, and the Lemus Collection coin. This coin, of great beauty and incredible rarity, will be a prize in the cabinet of its next owner. Where can another be obtained at any price?

Technical Aspects: Weight: 183.8 grains. Diameter: 30.6 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1076. Earlier from the Maj. Lenox R. Lohr Collection (Empire Coin Company, 1961); R.E. Cox, Jr.; Stack's sale of March 1962 (this attribution tentative); Coronet Coin Company.

1877 P-1706 Pattern Half Dollar

Phrygian Cap Portrait/Perched Eagle



(photo enlarged to twice actual size)

1238 1877 pattern half dollar. P-1706, J-1538. Rarity-7. Capped Liberty Head. Proof-60 RB (PCGS). Copper. Reeded edge.

Obverse Design: Head of Miss Liberty with a Phrygian cap, the classic liberty cap, close to her head. In the field 13 stars are arranged seven left and six right. The motto IN GOD WE TRUST is above, in small letters and the date, 1877, is below. Miss Liberty is wearing a large cap with the band inscribed LIBERTY and, just below, a laurel wreath in her hair. The authorship of this die is not known with certainty. It bears some resemblance to the visage of Anna Willess Williams and, overall, to Morgan's portrait of Miss Liberty as later used on the 1878 dollar. However, in the venue of 1877 patterns, it is most often combined with reverses attributed to George T. Morgan.

Reverse Design: An eagle with wings displayed, stands on a tablet inscribed E PLURIBUS UNUM. An olive branch and three arrows are in its talons. Above, the legend UNITED STATES OF AMERICA, and below, the denomination, HALF DOLLAR.

Surfaces: Cleaned in the past, now bright orange and light green. Numerous hairlines are visible on both obverse and reverse. The fields still retain considerable Proof character.

Narrative: Just four examples are noted by Saul Teichman, although the pedigree trail is anything but clear. However, the other three include the Byron Reed coin, a piece we sold as part of the Rogers M. Fred, Jr. Collection, and an example we sold from the Morris Evans Collection. Prior to the 1995 offering of the Fred Collection, the most recent auction appearance was in 1981!

Technical Aspects: Weight: 180.0 grains. Diameter: 30.6 mm. Die alignment: 180°.

Purchased from Armand Champa, August 10, 1971. Earlier from the King Farouk "Palace Collection," 1954; possibly to Dr. J. Hewitt Judd; to Coronet Coin Company; Lester Merkin's sale of February 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 462.

1877 P-1707 Pattern Half Dollar

Phrygian Cap Portrait/"Amazonian" Reverse



(photo enlarged to twice actual size)

1239 1877 pattern half dollar. P-1707, J-1539a. Rarity-7+. Capped Liberty Head. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: An eagle with wings displayed, stands on a tablet inscribed E PLURIBUS UNUM. An olive branch and three arrows are in its right claw and a shield is supported by its left. Above, the legend UNITED STATES OF AMERICA, and below, the denomination, HALF DOLLAR. This die, almost certainly the work of William Barber, has some similarity to the "Amazonian" reverse used on certain patterns of 1872.

Surfaces: Bright silvery white with splashes of brownish lilac toning. Deep mirrored fields around lightly frosted cameo devices.

Narrative: Just three known examples have been confirmed by Saul Teichman, with two of these from the Garrett Collection. The other Garrett coin has not been seen since it was sold by us in November 1979. The third example was part of the Morris Evans Collection which we sold last August.

The 1877 pattern half dollars toward the end of the Pollock listing—primarily pieces attributed to William Barber—are as a class even rarer than some of the earlier listed pieces by Morgan. Of course, in an absolute sense all are extreme rarities, it is just that some are even rarer than others.

Technical Aspects: Weight: 186.4 grains. Diameter: 30.6 mm. Die alignment: 180°.

From Superior's sale of the Davenport Collection, February 21, 1977, Lot 843. A Garrett Collection duplicate, according to the Superior catalogue. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 463.

1877 P-1711 Pattern Half Dollar

Attributed to Paquet



(photo enlarged to twice actual size)

1240 1877 pattern half dollar. P-1711, J-1540. Rarity-7. Paquet's Liberty Head. Proof-65 (PCGS). Unlisted as a specific die, but generally attributed as P-1711, J-1540. Silver. Reeded edge.

Obverse Design: Miss Liberty faces left with 13 stars around and the date, 1877, below. She is wearing a coronet inscribed LIBERTY with a star at the point. Her hair is tied in a bun behind her neck. *This variety has the tip of the bust point left of the digit 1.* The date positions were first identified by Harry Bass. All examples of this sub-variety of P-1711 have the obverse die cracked through the date and stars 1 to 5. The other sub-vari-

ety, offered in the next lot, has the obverse die perfect. An example in copper, part of the Morris Evans Collection, Lot 2094, is from the first obverse die with the die crack visible. Copper impressions from the second obverse die have not been identified.

Reverse Design: A heraldic eagle with shield on its breast. The eagle holds three arrows in its left claw and an olive branch in its right claw. A ribbon held by the eagle's beak is inscribed: E PLURIBUS UNUM. The legend, UNITED STATES OF AMERICA, is around, and the denomination, HALF DOL., is below.

Surfaces: Bright ivory with vivid gold toning around the edges. Sharply struck with minimal abrasions.

Narrative: Only four examples have been identified. Thus, the present opportunity is extremely significant.

Perhaps most important is the fact that this and the following lot constitute an entirely different motif among pattern 1877 half dollars, one that does not seem to be tied by muling or die combination to any of the others. The obverse portrait of Miss Liberty is quite small and seems to bear no particular relationship to any other portraits of this year, although a very slight resemblance of the face can be drawn to the 1874 \$10 pattern made by William Barber for Dana Bickford. However, there are only so many ways that the face of Miss Liberty could be limned, and the resemblance may not be significant. Similarly, the overall style is somewhat similar to Pollock-5075, probably made in Paris by Bouvet. If anything, the present P-1711 can form a focal point for any further research on patterns of this year. Not simplifying the matter is the use of different date numerals than found on any other 1877 obverse. Typically, 1877 dates from four-digit Mint logotypes have the digits arranged in a straight line, and with the 7s ornate or "sculpted" at the top. The present digits are arranged in a curve, and the 7s are plain at the top.

The reverse does not display the artistic balance of Morgan, as the wings seem to be too heavy for the rest of the bird. On the other hand, it does not have the clumsy aspects of a Barber die.

For any collection of 1877 pattern half dollars this (and/or the following) will represent a very important acquisition.

Technical Aspects: Weight: 193.8 grains. Diameter: 30.6 mm. Die alignment: 180°. Die notes: A die crack encircles the obverse, from star 12 to star 13, the base of the date, and stars 1 through 5. The obverse has numerous raised die lines covering the fields.

From Lester Merkin's sale of June 26, 1970, Lot 649. Previously from Judd, Illustrated History, Lot 511. Illustrated in Judd. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 465.

1877 P-1711 Pattern Half Dollar

Attributed to Paquet

Second Die Variety

Discovered by Harry Bass, Jr.

Unique



(photo enlarged to twice actual size)

1241 1877 pattern half dollar. P-1711, J-1540. Rarity-8. Paquet's Liberty Head. Proof-62 (PCGS). Unlisted die, and, indeed, different from the preceding lot, but like it, also generally listed as P-1711, J-1540. Silver. Reeded edge.

Obverse Design: General style as preceding, but from a different die. *The bust point is over the extreme left edge of the base of 1.* On the other obverse, in the previous lot, this bust point is noticeably left of the digit 1. It is interesting to note that this die variety, discovered by Harry Bass, was mentioned by Andrew Pollock, however, not assigned a separate catalogue number.

Reverse Design: As preceding.

Surfaces: Sharply struck with bright silver surfaces and light cameo contrast. Numerous minor abrasions are visible in the fields, however, none stand out as distracting. The date and all obverse stars are doubled.

Narrative: This is the only example from this obverse die that has been identified. As such, it is incredibly important for the pattern specialist. Very few unique strikings of a given die exist in the entire pattern series from 1792 onward, as often a striking that might be unique in a particular *metal* might be available in another metal; that is, a piece that might be unique in gold and or in silver might be available in copper, or whatever. In the present instance, *this coin is It*—no other impressions from this die are known in any other combination or in any other metal.

The fact that this variety was discovered by Harry Bass lends additional importance in the context of the present sale. Further, it basks in the aura of the portrait mystery described earlier under Lot 1240.

All in all this is a landmark offering.

Technical Aspects: Weight: 191.5 grains. Diameter: 30.6 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: New obverse die, unlisted: different date location, die not cracked!

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1079. Earlier from Kosoff, Higgy Collection, 1943. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 466.

1879 Morgan Pattern 50¢

P-1796, Silver



(photo enlarged to twice actual size)

1242 1879 pattern half dollar. P-1796, J-1601. Rarity-6. Morgan's Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The obverse of the Morgan dollar, reduced in size to fit the diameter of the half dollar.

Reverse Design: A tall, standing eagle with wings spread and head turned to the viewer's left. Around, the legend, UNITED STATES OF AMERICA, and the denomination, HALF DOLLAR, below. The motto, IN GOD WE TRUST, is placed in the field beside and below the eagle.

Surfaces: Weak central details, stronger about the periphery. Light die striae are noted. An attractive cameo Proof with attractive iridescent toning in rose, blue-green, and lilac.

Narrative: A simply gorgeous coin, a showpiece for the specialist in pattern half dollars, or, by association, the Morgan dollar enthusiast.

Technical Aspects: Weight: 192.5 grains. Diameter: 30.5 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1879 Morgan Pattern 50¢

P-1797, Copper



(photo enlarged to twice actual size)

1243 1879 pattern half dollar. P-1797, J-1602. Rarity-7. Morgan's Liberty Head. Proof-64 RD (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: An incredible gem with absolutely full, bright mint red. Delightful cameo contrast and pristine surfaces. A superb gem.

Narrative: Identical to the preceding lot, only struck in copper. The copper impressions seem to be slightly scarcer than those in silver. We cannot imagine any nicer example than the present coin.

Technical Aspects: Weight: 167.3 grains. Diameter: 30.6 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 505.

Gem 1863 Copper Dollar

P-418, Copper



1244 1863 pattern dollar. P-418, J-346. Rarity-7. Liberty Seated, With motto. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: Christian Gobrecht's Liberty Seated obverse. Miss Liberty is seated on a rock facing the viewer's right, her head turned to permit her to look over her right shoulder. Liberty's right hand supports a shield inscribed LIBERTY, while her left hand holds a pole with a liberty cap. The date is below, and 13 stars surround, interrupted by the head of Miss Liberty and the liberty cap. This is the adopted obverse design used for silver dollar coinage 1840-1873.

Reverse Design: The adopted type used for regular-issue silver dollars beginning in 1866, the motto IN GOD WE TRUST being added above the eagle on the reverse.

Surfaces: A gem example with highly mirrored deep orange fields and lustrous brownish orange devices. Faint traces of blue toning accent this lovely pattern. This is certainly a highlight of the present offering from an aesthetic perspective. A lovely coin, about as pristine as one could possibly hope for, a connoisseur's delight.

Narrative: The motto IN GOD WE TRUST was adopted on circulating American coinage beginning with the two-cent piece of 1864. Two years later, in 1866, the inscription was added to certain silver and gold coins, including the dollar series. It is believed that sometime circa 1865-1866, the Mint decided to produce *transitional patterns* of earlier dates, 1863, 1864, and 1865, employing the IN GOD WE TRUST motto. Sets of these pieces were struck in silver, copper, and aluminum, and all are rare today. Although certain die characteristics matching patterns with dies used to make regular-issue Proofs for collectors' sets have been noted by Walter Breen, Andrew W. Pollock III, and others, no truly definitive study has ever been made. Quite possibly if enough 1863-1865 transitional patterns were put together in one place, and accompanying regular-issue Proofs were on hand, some conclusions could be drawn as to the time line of striking.

Today the transitional issues are highly desired, representing as each does a coin with a "story." As noted above, the Harry Bass Collection coin is especially beautiful.

Technical Aspects: Weight: 373.4 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1864 Transitional Pattern \$1

With Motto Reverse

P-465, Copper



1245 1864 pattern dollar. P-465, J-397. Rarity-6. Liberty Seated, With Motto. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: Regular Liberty Seated design as preceding.

Reverse Design: Eagle with IN GOD WE TRUST above, the style *regularly used* 1866 and later.

Surfaces: Bright pinkish orange mirrored fields with cameo devices. A trace of light blue is noted on the highest points. Minor hairlines are visible, the result of this coin being cleaned at some time. Still highly desirable.

Narrative: Another rarity from the *transitional pattern* series of 1863-1865, discussed above. Only a handful of strikings are known in any of the metals. Thus, the appearance of a specimen is always a significant numismatic occasion.

Technical Aspects: Weight: 365.6 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: For the record we note some "die markers" that may be of use to anyone with a technical turn of mind. To the right of the exposed foot of Miss Liberty a cross-hatching area of lines connects the base to the dentils. Along the dentils at the right side are many minute die lines from the preparation process. The date position, which varies on Proofs of this year, is best described by the photograph. The reverse die has a number of minute raised lines from the die-making process, a prominent one extending from the lower right of the first A (AMERICA) down to opposite the second T (TRUST); other raised lines are seen here and there, including several through the arrowheads.

Purchased from Brinton T. Schorer, May 3, 1973.

Magnificent 1865 Transitional Dollar

With Motto Reverse

P-507, Silver

1246 1865 pattern dollar. P-507, J-434. Rarity-6. Liberty Seated, With motto. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: Regular Liberty Seated design as preceding.

Reverse Design: Eagle with IN GOD WE TRUST above, the style *regularly used* 1866 and later.

Surfaces: Lovely bright silver cameo Proof with deeply reflective mirrored fields. A truly superb example, without doubt among the very finest known of this extremely desirable issue. The connoisseur will bid with the assurance that the piece will never have to be upgraded.

Narrative: The silver impression of the 1865 transitional dollar represents the issue in its most desirable numismatic form. Indeed, for all aspects and appearances this is identical to a regular 1866 with-motto Proof dollar, except it was produced a year earlier. This piece will rightfully take its place in any high-quality specialized collection of dollars.

Technical Aspects: Weight: 412.5 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: The obverse die is highly polished—exceptionally so—a showpiece among Proofs. A very tiny raised die line or thorn is seen extending from between two dentils on the left border, into the field opposite the highest point on star 4. The position of the date is indicated by the illustration. The reverse die also has an extraordinarily highly polished surface. Markers suitable for cross referencing include two lines connecting N and G (IN GOD) and a slightly curved line from the ribbon fold extending to the right through WE. We do not know, but suspect that a counterpart could be found upon regular Proof dollars of the 1866 and/or 1867 years.

Purchased from Abe Kosoff, August 9, 1971.



(photo enlarged to twice actual size)

Appealing 1870 Barber Silver Dollar



1247 1870 pattern dollar. P-1127, J-996. Rarity-7. William Barber's Liberty Seated obverse. Proof-62 (PCGS). Silver. Reeded edge.

Obverse Design: A full figure of Liberty, seated, facing left with 13 stars around and the date, 1870, below. Liberty supports a shield with her right hand, a scroll crossing the shield is inscribed LIBERTY. Her left hand holds an olive branch. A free-standing pole with liberty cap passes behind the shield.

Reverse Design: The denomination 1/DOLLAR is centered inside a wreath of corn and cotton with the inscription STANDARD above.

Surfaces: Fully brilliant and deeply mirrored. Some normal hairlines in the field consistent with the grade assigned (without such hairlines *any and all* 19th-century Proof coins could be given very high grades).

Narrative: A visually appealing dollar of one of the standard designs of the year. Miss Liberty is rather delicate in size, in relation to the surrounding field, imparting a cameo-like effect to the extent that the stars and curiously positioned liberty cap and pole allow. William Barber did not have the sense of artistic proportion that Gobrecht and Longacre had, or that Morgan would later have; thus, from an aesthetic viewpoint the various William Barber designs are apt to garner mixed reviews. Of course, beauty is in the eye of the beholder. In summary, the present piece is one of Barber's finer productions of the era.

Technical Aspects: Weight: 405.6 grains. Diameter: 37.9 inches. Die alignment: 180°.

Regarding Standard Silver patterns, although there are some exceptions, the typical die combinations were struck in silver, copper, and aluminum, and with plain as well as reeded edges.

The reverse was the dollar-size entry into the so-called "Standard Silver" sweepstakes, which saw denominations of the dime, quarter, half dollar, and dollar produced. The thought was to create a substitute for the current Liberty Seated coins which had not circulated effectively (at least not in the eastern and midwestern parts of the United States), since the early days of 1862. In the interim, Legal Tender paper notes, Postage Currency, Fractional Currency, and other media filled the place once occupied by silver coinage.

Contemporary Liberty Seated silver coins could be purchased from the Treasury Department by paying a premium for them in terms of paper money, such pieces being primarily used in the export trade. Legal Tender notes were quite out of favor with the public, and not even Uncle Sam would accept them at par for Proof coins or business strikes.

The thought behind the Standard Silver pattern issues, which began in the late 1860s, was that silver coins of lighter than regular weights could be struck, and if they were placed into circulation they would not be hoarded, as their melt-down value would yield no profit. However, despite a prolific outpouring of patterns, most of which were made for the numismatic trade—no Standard Silver issues were ever produced in business strike form. Eventually, beginning in a small way in 1873 and building to a crescendo in April 1876, long-stored Liberty Seated coins were released into circulation by the Treasury Department. When this happened, the public realized that there was no continuing advantage to hoarding, and further quantities entered commercial channels from pent-up private caches. Added to these influxes were silver coins which returned from foreign countries, particularly Canada. The result was that by 1879 there was a glut of silver coins in circulation, which resulted in sharply reduced mintages of business strike dimes, quarters, and half dollars for that year and a time thereafter. (Silver dollars were an entirely different situation, and were produced in record quantities beginning in 1878 due to the boondoggle known as the Bland-Allison Act, which mandated that the government buy millions of ounces of unwanted silver, to support the sagging market for the metal, and coin the bullion into dollar form.) Also see related notes under Lot 1087.

Purchased from Abe Kosoff, August 3, 1971.

Gorgeous 1870 Barber Pattern Dollar

P-1134, Silver



1248 1870 pattern dollar. P-1134, J-1002. Rarity-6+. Barber's Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's version of the Liberty Seated design as preceding.

Reverse Design: Eagle with motto IN GOD WE TRUST above, the motif used on regular-issue coins 1866-1873.

Surfaces: Brilliant deeply mirrored surfaces with delicate champagne toning of exquisite beauty.

Narrative: This issue combines William Barber's pattern obverse with the regular die of the year. The word "Standard" is nowhere to be seen, although such pieces were intended as part of the Standard Silver series. This piece and related patterns in the dollar series have been numismatic classics for a long time. The Harry Bass, Jr. Collection affords many bidding opportunities to acquire coins that have been off the market for years, the present piece being last sold in 1970.

Technical Aspects: Weight: 405.0 grains. Diameter: 37.7 inches. Die alignment: 180°.

Harry W. Bass, Jr. notes: Half reeding!

This coin's previous owner, Gaston DiBello, was for many years a prominent figure on the numismatic scene, particularly in Upstate New York where he, John Pittman, Dr. Feori Pipito, James Sartoris, Jake Cheris, and others—the present catalogue editor (QDB) remembers them well—enjoyed each other's camaraderie. DiBello, who made a fortune in the automobile business after World War II, had an eye for rarity and quality, and was one of the prime buyers of pattern coins from major offerings of the era, including the dispersal of the King Farouk Collection in Cairo in 1954. He always had a ready smile, and always had the time to "talk coins" with anyone interested.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 409.

Another 1870 P-1134 Pattern \$1

Barber's Liberty Seated Design

Duplicate



1249 1870 pattern dollar. P-1134, J-1002. Rarity-6+. Barber's Liberty Seated obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's version of the Liberty Seated design as preceding.

Reverse Design: Eagle with motto IN GOD WE TRUST above, the motif used on regular-issue coins 1866-1873.

Surfaces: Mostly brilliant surfaces with just a whisper of champagne toning, a delightful coin in every respect. How unusual it is that there are *two* specimens of P-1134 from which to choose in the present sale.

Technical Aspects: Weight: 412.1 grains. Diameter: 37.9 inches. Die alignment: 180°.

Harry W. Bass, Jr. notes: Full reeding.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 39. Previously from the 1942 A.N.A. Sale, Lot 313.

Magnificent 1870 Indian Princess Pattern \$1

Longacre's Design



1250 1870 pattern dollar. P-1148, J-1014. Rarity-6+. Indian Princess obverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: A full figure of Miss Liberty is seated on a globe, facing left. She is wearing an Indian headdress. A pole surmounted by a liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1870, is below. Behind Liberty's left shoulder are two flags, one ornamented with 22 stars. The field has 13 stars around.

Reverse Design: The style used on regular coinage 1866-1873 with IN GOD WE TRUST above the eagle.

Surfaces: A splendid Proof with delicate golden toning on obverse and reverse, an absolutely gorgeous example—a paradigm of what a coin should look like from an old-time collection, but not often does! Obviously, this coin was preserved with loving care for 130 years of its life.

As James B. Longacre died on January 1, 1869, this design lived after him. The beauty of the motif plus the elegant condition of the present specimen combine to yield a true highlight.

Technical Aspects: Weight: 396.8 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: The obverse die is signed LONGACRE at the lower right, in a logotype punch of all capital letters; the identical punch was used by Longacre in the private sector to sign certain tokens relating to George Washington, something which may have been published before, but which we just noticed the other day when sorting through some Washington pieces. The upper part of Miss Liberty, the headdress, face, and hair are close to the Indian Princess style used on Type II gold dollars (1854-1856). The reverse is the standard silver dollar die.

On the reverse there is doubling at GO (GOD) and at W (WE).

Purchased from Brinton T. Schorer, May 3, 1973.

Another Longacre Indian Princess Pattern \$1

Silver, Plain Edge



- 1251 1870 pattern dollar. P-1149, J-1015. Rarity-7. Indian Princess obverse. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: Longacre's Indian Princess design, seated on a globe, prominent LONGACRE signature at lower right.

Reverse Design: The style used on regular coinage 1866-1873 with IN GOD WE TRUST above the eagle.

Technical Aspects: Weight: 401.2 grains. Diameter: 37.7 mm. Die alignment: 180°. Die notes: Identical dies to preceding.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1305.

Longacre's Indian Princess Design

No Stars in Field



- 1252 1871 pattern dollar. P-1256, J-1120. Rarity-7. Indian Princess obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: A full figure of Liberty is seated on a globe, facing left. She is wearing an Indian headdress. A pole with liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1871, is below. Behind Liberty's left shoulder are two flags, one ornamented with 13 stars. Starless field.

Reverse Design: The denomination 1/DOLLAR is centered inside a wreath of corn and cotton with the inscription STANDARD above.

Surfaces: Brilliant surfaces with just a touch of champagne toning.

Narrative: A beautiful, indeed *elegant* coin, without stars in the obverse field—imparting to the overall motif a cameo-like aspect which recalls the beautiful Liberty Seated dollar of 1836 without stars or, for that matter, the illustrious dime and half dime of 1837 and 1838-O. This coin will be an outstanding addition to any advanced collection.

Technical Aspects: Weight: 397.9 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: On the globe inscribed LIBERTY, the continents of North and South America are shown in stippled form within outlines. The portrait is similar to that used on other pattern coins of the era and depicts Miss Liberty as an Indian Princess, the head and shoulders bearing a close resemblance to the Type II gold dollars. In the present instance the die is prominently signed J.B.L. at the lower right. Again this is a posthumous issue, as Longacre died on January 1, 1869.

Purchased from Gene Henry, April 22, 1972.

Lovely Indian Princess Pattern Dollar

P-1258, Copper



- 1253 1871 pattern dollar. P-1258, J-1122. Rarity-7. Indian Princess obverse. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Indian Princess motif, prominently signed J.B.L., starless field, as preceding.

Reverse Design: Standard Dollar motif as preceding.

Surfaces: Rich chestnut or saddle leather-colored surfaces. A beautiful specimen which highlights to excellent advantage one of the most aesthetically appealing motifs attributed to Longacre. Indeed, the obverse die work on this and related pieces is of exquisite detail, with folds of the drapery, Miss Liberty's jewelry, the headdress, and other aspects being very delicately cut.

Technical Aspects: Weight: 348.4 grains. Diameter: 37.8 inches. Die alignment: 180°.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 1126. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 366.

Gem Longacre Indian Princess Dollar

Starless Obverse Field



1254 1871 pattern dollar. P-1262, J-1126. Rarity-7. Indian Princess obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess motif, prominently signed J.B.L., starless field, as preceding.

Reverse Design: The style used on regular coinage 1866-1873 with IN GOD WE TRUST above the eagle.

Surfaces: Brilliant deep mirror fields. A splendid specimen, indeed probably the finest known or certainly in a very rarified atmosphere. A coin that will attract much attention.

Narrative: When offering this coin in 1976, we noted "We hope that whoever buys it will consign it back to us again someday, hopefully soon, so we can see it and catalogue it again!" It has been over 22 years since those words were written, perhaps not "soon," however, we are certainly delighted to catalogue and offer this lovely coin again!

Technical Aspects: Weight: 396.8 grains. Diameter: 37.8 inches. Die alignment: 180°.

From our sale of the River Oaks Collection, November 11, 1976, Lot 995.

Superb Indian Princess Pattern Dollar

P-1265, Copper



1255 1871 pattern dollar. P-1265, J-1129. Rarity-7. Indian Princess obverse. Proof-65 BN (PCGS). Copper. Plain edge.

Obverse Design: Longacre's Indian Princess motif, prominently signed J.B.L., starless field, as preceding.

Reverse Design: The style used on regular coinage 1866-1873 with IN GOD WE TRUST above the eagle.

Surfaces: A superb specimen, sharply struck and well defined in every aspect. The red and brown surface is attractively blended and shows rich highlights of magenta and iridescent blue.

Narrative: Another opportunity to acquire a variety of the famous Longacre Indian Princess design with *starless field*, a feature giving this and related pieces a cameolike aspect.

Technical Aspects: Weight: 368.9 grains. Diameter: 37.8 mm. Die alignment: 180°.

The pedigree of this piece to the Armand Champa Collection brings to mind that well-known numismatist of Louisville, Kentucky. Armand, who was in the roller skating rink and commercial property businesses, formed a memorable cabinet of pattern coins during the 1960s, and consigned them to us in 1971, after which we presented them at auction in 1972. Once a numismatist, always a numismatist, it has been said—and Armand was no exception to the rule. No sooner had he sold his patterns through us than he embarked on another collecting adventure, this time in the field of rare numismatic books. In this field he also achieved great prominence and accomplishment, and when his library was catalogued by Charles Davis and sold by us through a series of four auctions, 1994-1995, many records were set in an event that will be remembered for a long time.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1083.

Another Memorable Indian Princess

Pattern Dollar

Superb Gem Proof



1256 1871 pattern dollar. P-1266, J-1130. Rarity-8. Indian Princess obverse. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: Longacre's Indian Princess motif, prominently signed J.B.L., starless field, as preceding.

Reverse Design: The style used on regular coinage 1866-1873 with IN GOD WE TRUST above the eagle.

Surfaces: Brilliant. A splendid coin which must not have been much if any different on its birth day nearly 130 years ago.

Narrative: A superb specimen which will satisfy just about every numismatic desire—an elegant design, extremely high quality, and unquestioned rarity. Significantly, Andrew Pollock listed the auction appearances of just two examples of this variety, the other of which was circulated.

Technical Aspects: Weight: 109.2 grains. Diameter: 37.8 mm. Die alignment: 180°.

The Rare Coin Company of America descended from Ben's Coin Shop, operated by Benjamin Dreiske, Chicago. RARCOA, as it became known, included on its staff David Shapiro, a son of Jake Shapiro, a.k.a. Jake Bell, one of America's most prominent collectors of gold coins in the 1940s. Dave Shapiro attended not only to business at RARCOA, but did much to help the growth of the Professional Numismatists Guild. Ed Milas was also important in the firm from an early time, and today it continues under his skilled management.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1129.

Another Beautiful Indian Princess Dollar

P-1268, Copper

Previously Undescribed Reverse



1257 1871 pattern dollar. P-1268, J-1132. Rarity-8. Indian Princess obverse. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Indian Princess motif, prominently signed J.B.L., starless field, as preceding.

Reverse Design: The adopted type, without motto, used for regular-issue silver dollars until 1865. The minute details of this die, given below, to our knowledge have not been described before.

Surfaces: A gorgeous coin that will delight the aficionado and connoisseur.

Narrative: This splendid gem incorporates the elements of rarity, beauty, and other considerations, which make such pieces so interesting to own.

Technical Aspects: Weight: 364.1 grains. Diameter: 37.7 mm. Die alignment: 180°. Die notes: The reverse die is of the without-motto style properly used from 1840 to 1865, and not supposed to have been used after that date, especially after pronouncements were made by certain Mint officials in 1869 that all earlier-dated dies had been destroyed. However, we have long since learned that the word of Mint officials as expressed circa 1860-1885 often lacks veracity. Because of the use of old dies, today we have a rich variety of very numismatically interesting coins to contemplate—such as this piece. Obviously, this was made for the numismatic trade, as there was no intention of reverting to the without-motto style. This identical die has a little spot below the A in STATES and was also used to strike certain 1858 silver dollars. Presumably this die was made in or about 1858, as we have no clear evidence that dollars were restruck later. This same die reappears on other pattern dollars as well as trade dollar issues. Significantly, this reverse die is different from that used on P-1564! So far as we know, this differentiation has not been made in print before. Thus, we now know that there were at least two different pre-1866 reverse dies on hand at the Mint in later years.

Purchased from Brinton T. Schorer, May 3, 1973. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 368.

Possibly Unique 1871 P-1269 Dollar

Indian Princess Design



1258 1871 pattern dollar. P-1269, J-1132a. Rarity-8. Indian Princess obverse. Proof-61 RB (PCGS). Copper. Plain edge.

Obverse Design: Longacre's Indian Princess motif, prominently signed J.B.L., starless field, as preceding.

Reverse Design: As preceding.

Surfaces: Cleaned long ago. Perhaps in need of judicious re-toning. Quite possibly this came from the collection of King Farouk, a numismatist (of sorts) who cleaned many of his copper issues to make them "bright."

Narrative: Notwithstanding the grade of this piece, the presently offered P-1269 is important for its rarity. Andrew Pollock lists just two specimens, one from the King Farouk Collection, not later traced, and the present piece, which, per the above, we believe might be from Farouk. If this is so, then the present piece may be *unique*, just one known to exist! Of further significance is the fact that R. Coulton Davis did not know of any specimens of this variety when he studied the series in the 19th century, nor did Edgar H. Adams and William H. Woodin when they compiled their monumental text in 1913. Quite possibly the term "once in a lifetime opportunity" is again relevant.

Technical Aspects: Weight: 362.8 grains. Diameter: 37.8 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Rare 1871 P-1270 Longacre Pattern Dollar

Longacre's Legacy Continued



1259 1871 pattern dollar. P-1270, J-1133. Rarity-6. Indian Princess obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: A modification of James B. Longacre's Indian Princess design, now with the signature J.B.L. absent, and with 13 stars added around the border.

Reverse Design: The denomination 1/DOLLAR is centered inside a wreath of corn and cotton with the inscription STANDARD above.

Surfaces: A splendid specimen with delicate and beautiful iridescent toning. The obverse displays delicate hues of magenta, electric blue and gold. The reverse is somewhat similar, but with electric blue predominating. A coin that the connoisseur will appreciate, for few patterns of any variety are seen in this combination of technical grade and aesthetic appeal.

Narrative: This design continues the Longacre legacy. At the Mint William Barber or an assistant utilized Longacre's Indian Princess motif and created a die with variations from that described earlier. The result is an aesthetically pleasing coin of great appeal. To this must be added the aspect of rarity. Most probably, fewer than a dozen pieces exist in all of numismatics. Of these, the present coin is certainly one of the finest.

Technical Aspects: Weight: 386.4 grains. Diameter: 37.8 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Superb Indian Princess Pattern Dollar

Stars in Field, 22 Stars in Flag



1260 1871 pattern dollar. P-1281, J-1139. Rarity-7. Indian Princess obverse. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: Longacre's Indian Princess design, somewhat similar to the preceding, but with 22 (instead of 13) stars in the flag, and some other distinctions.

Reverse Design: Standard Silver motif as preceding.

Surfaces: A splendid gem specimen, a coin of exquisite beauty from a design standpoint and also from the aspect of preservation. The obverse and reverse display a delicate blend of iridescent toning ranging from light gold to magenta, to electric blue—just about all the shades one might find in a summer sunset. Indeed, just gazing upon the coin gives a sense of numismatic joy and tranquility.

Narrative: In an offering laden with gems and rarities, here is another coin that “has it all”—a specimen that combines the aspects of beauty, rarity and high grade with the quintessential aspect of the Harry Bass, Jr. Collection pedigree. We can readily imagine that this piece will be a treasure to its next owner for a long time, perhaps equal to the quarter century span in which it has been part of the Bass Collection.

Technical Aspects: Weight: 395.9 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Numismatics, Ltd., August 12, 1974.

Memorable 1871 Indian Princess Dollar

P-1284, Copper



1261 1871 pattern dollar. P-1284, J-1142. Rarity-7. Indian Princess obverse. Proof-64 BN (PCGS). Copper. Plain edge.

Obverse Design: As preceding.

Reverse Design: Standard Silver motif as preceding.

Surfaces: Pale golden toning with splashes of sea green, magenta, and blue. Sharply struck.

Narrative: Another memorable specimen of this attractive design. Andrew Pollock was able to trace just *two different specimens* definitely, with the possibility of another two, suggesting the Rarity-7 designation he assigned. However, it may be the case that the listings include duplication, and that just two or three exist.

Technical Aspects: Weight: 354.8 grains. Diameter: 37.8 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 371.

Splendid Gem Indian Princess Pattern Dollar

P-1288 Silver



1262 1871 pattern dollar. P-1288, J-1146. Rarity-6+. Indian Princess obverse. Proof-64 (PCGS). Silver. Plain edge.

Obverse Design: As preceding.

Reverse Design: The adopted type.

Surfaces: Another exquisite coin, a rare beauty displaying nuances of golden toning with splashes of delicate brown and hints of magenta. We could not even *imagine* a nicer looking example of this rare issue.

Narrative: The number of *different* specimens of this variety is not known, but it may well be the case that it is below a dozen, in which case this issue would be Rarity-7. Populations, grade levels, etc., in the pattern series, are not as well defined as in the regular federal series, simply because many fewer pieces exist and, consequently, still fewer have changed hands. The existence of certain issues is known only by old-time catalogue listings, with no specific pedigree chain telling us where they are today.

Technical Aspects: Weight: 397.9 grains. Diameter: 37.8 mm. Die alignment: 180°.

From Kagin's sale of November 2, 1973, Lot 1351.

Longacre's Indian Princess Dollar

P-1289, Copper



1263 1871 pattern dollar. P-1289, J-1147. Rarity-6+. Indian Princess obverse. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brown with tinges of red. A splendid specimen, well struck, and with everything sharply defined. Rich brown surfaces are accented with tinges of magenta and electric blue. This design from Longacre's own hand, is more elegantly con-

ceived than the somewhat related 1872-dated coin by William Barber (see P-1348 following).

Narrative: This represents the swan song of Longacre's obverses on pattern silver dollars in the present sale, closing an offering that will be long remembered. As can be said for virtually any pattern in the Bass Collection, *opportunity* is the key word.

Technical Aspects: Weight: 376.1 grains. Diameter: 37.8 mm. Die alignment: 180°.

From Stack's A.N.A. Sale, August 11, 1971, Lot 477. Previously from the J.M. Wade Collection.

Barber's Indian Princess Pattern Dollar

P-1348, Silver

Rarity-8(?)

Possibly Unique



- 1264 1872 pattern dollar. P-1348, J-1208. Rarity-8. Indian Princess obverse. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's adaptation of James B. Longacre's Indian Princess design (Barber being the standard attribution, although the die is not signed). Miss Liberty is shown in a seated position, her right hand holding a pole with liberty cap, her left hand resting on a globe. Behind her are two flags, the closest of which is ornamented with 13 stars.

Reverse Design: The style with IN GOD WE TRUST above the eagle as regularly used 1866-1873.

Surfaces: Delicate champagne toning over deep mirror surfaces. A splendid specimen.

Narrative: Andrew W. Pollock III listed *just two* specimens of P-1348, the present piece plus possibly another—or else this identical piece—which was sold by Sotheby's as part of the King Farouk Collection, Cairo, 1954. Thus, the piece should have been listed as *Rarity-8*, in the absence of other citations. If this and the Farouk coin are identical, then the present piece may be unique! The combination of beauty, rarity, and quality come together to create a numismatic landmark. If, indeed, the piece is unique, then most certainly the term "once in a lifetime opportunity" is again applicable!

Technical Aspects: Weight: 420.3 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: The portrait of Miss Liberty is slightly modified from that created by Longacre during his lifetime, but owes a debt to what he did. On the present motif the longitude and latitude lines are absent from the globe, North America is distorted and seems to run into Russia (obviously the person who worked on this die, probably William Barber, was anything but a geographer), and South America has just about disappeared. The stars on the flag, 13 in number, were punched by an unsteady, possibly even quivering hand, with the result that all four stars in the top row (at the upper left, as the coin is oriented) are doubled, the second star in the second row is sharply doubled, and certain others show traces of doubling as well. To examine this die under a magnifying glass is an adventure in itself. The date logotype, 1872, is placed too high on the die, close to the base of the motif and distant from the dentils.

The Terrell Collection, mentioned below, was formed by a Californian who had a deep interest in history and Americana, but who had not encountered rare coins until the 1960s. Late in that decade he tapped the talents of our numismatic staff to build for him a collection of United States coins by

design types, plus a few other interesting things—such as private and territorial gold coins. His interest did not prove to be lasting, and shortly thereafter he consigned his collection to us. However, the net results were most gratifying, for when all was said and done he more than doubled his investment!

From our sale of the Terrell Collection, May 18, 1973, Lot 617. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 379.

Splendid 1875 "Liberty by the Seashore" \$1

Obverse Die Cutting Error

P-1564, Copper

Curious and Extremely Rare



- 1265 1875 pattern dollar. P-1564, J-1421. Rarity-7. Liberty by the Seashore. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: Miss Liberty is seated on a globe facing left. Her left hand is on the globe, which is inscribed LIBERTY. Her raised right hand holds an olive branch. She faces the sea, with a ship in the distance. Thirteen stars above, and the date, 1875, below. A scroll above the date contains the motto, IN GOD WE TRUST. The ship sails to the east (right) with sails billowed in the forward direction, however, the smoke from the stack is trailing behind the ship.

Reverse Design: The earlier standard type as used on Liberty Seated dollars 1840-1865 *without* motto.

Surfaces: A splendid specimen with an attractive mixture of light brown, electric blue, and mint red.

Narrative: This beautiful and rare pattern dollar is most properly a pattern *trade dollar*, as the obverse die was intended for the trade dollar series. However, someone at the Mint decided to create a numismatic delicacy by combining it not only with the incorrect denomination, but also with a die from an incorrect era. The intended objective was accomplished in good order—indeed, a prime rarity was created, one which has a great fascination today and which will engender desire on the part of many prospective bidders. This and certain related coins are among the most curious, most interesting patterns to come from the Philadelphia Mint during the era.

In 1913, William H. Woodin wrote that *just eight specimens were struck* of this variety, which we have no reason to doubt, as Woodin was party to certain sources not available today—most probably through connections with his friends and numismatic suppliers, John W. Haseltine and Stephen K. Nagy, both of whom were conduits for the sale of rarities from within the nearby Philadelphia Mint. However, Andrew Pollock disputes this—actually in a *favorable way* with regard to the sale of this coin—noting that only a handful of pieces have ever appeared at auction, and intimating that even fewer than eight were made. Regardless, here is a prime rarity, and one with a great deal of additional appeal from the illogical obverse die and, in another context, the use of an illogical reverse as well.

Technical Aspects: Weight: 350.9 grains. Diameter: 38.0 mm. Die alignment: 180°. Die notes: Miss Liberty's orientation toward the viewer's left is significant, as she faces China, the intended destination for *trade dollars*. In

the distance is a steamship with auxiliary sails, with the wind blowing the sails to the right and the smoke to the left—a conical and illogical situation, but one which has several counterparts elsewhere in numismatics and also in the general field of marine art (recently, while visiting the Peabody Essex Museum in Salem, Massachusetts, we saw a few illustrations with this error). Miss Liberty is holding an olive branch in her hand, emblematic of peace, while her left hand rests on a globe which is well defined by latitude and longitude marks, but which has no geographic features noted. The word LIBERTY in bold sans-serif letters is on a band at the equator. Below the motif is the motto IN GOD WE TRUST on a ribbon or banner, and below that is the date 1875, seemingly from a single logotype punch. The reverse is of the style used on Liberty Seated silver dollars 1840-1865, without motto, but is from an entirely different die than that described earlier in conjunction with P-1268. On the present die, the left-most triad of vertical stripes in the shield pierces the bottom-most horizontal stripe above, with the second and third members of the trio extending through the four horizontal bars above. On the other hand, the die used to strike P-1268 has no such extension of the vertical members, thus definitively proving that the dies are, indeed, different. The die used to strike the present lot also has rust patches in the upper left obverse field, particularly between NIT (UNITED) and ST (STATES) and the eagle. No such die patches appear on the die used to strike P-1268, and the little spot on 1268 below A (STATES) is recessed in the coin, meaning it was raised in the die. These differences were first noted by your editor (QDB) on March 2, 1999 (not that anyone is necessarily interested in such things).

Purchased from Brinton T. Schorer, May 3, 1973.

Gorgeous 1876 “Sailor Head” Pattern \$1

A Classic Rarity
P-1607, Copper



1266 1876 pattern dollar. P-1607, J-1458a. Rarity-7. Coronet Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: The obverse depicts William Barber’s “Sailor Head,” so-called on the 1875 20-cent piece, but here in larger format and somewhat differently configured. Miss Liberty wears a pointed coronet or diadem with the word LIBERTY prominently emblazoned in relief. The neck is curiously truncated at the lower right, as illustrated. The field is plain, save for the date 1876 which seems to have been applied with a four-digit logotype.

Reverse Design: The reverse is of a pattern design enclosing the inscription in an open wreath, spelled out as ONE/DOLLAR, while UNITED STATES OF AMERICA is seen at the top border, and the requisite motto, E PLURIBUS UNUM, is inserted along the bottom border in small letters.

Surfaces: A splendid specimen, light reddish brown with delicate hints of iridescent green and blue. As pretty as the proverbial picture.

Narrative: This is a “godless” coin inasmuch as the other motto, IN GOD WE TRUST, is nowhere to be seen. For many years the date 1876 has been very special in the annals of pattern collecting. Only a few varieties were struck this year, and all of these went to privileged insiders at the Mint, with Dr. Henry Richard Linderman, director, probably being the prime recipient. From a numismatic viewpoint, Linderman was the fox in the coin collecting henhouse, and as director he could have made for his private collection—which was quite extensive—whatever he wanted. And, he did. Many curiosities were

struck to his order, for his own collection as well as for sale to outsiders. Concerning the latter, the conduit was probably J.W. Haseltine, who during this same general era introduced Proof restrike dollars of 1801-1803 to the collecting community (such pieces were probably made in the same decade, quite possibly using trade dollar planchets), and whose confessions, if they had been printed in full, would probably rearrange much of what we know about Mint history of the general era 1865-1885.

Among 1876 coins, the most illustrious were in dollar-size format, some displaying silver dollar reverses, others trade dollar reverses, and others the old commercial dollar reverse. As can be seen from even a hasty perusal of the Judd and Pollock references, specific 1876-dated obverse dies were made up for several different varieties from which only a handful of pieces were ever struck. On such occasions Mint employees were working for Director Linderman, not for the public.

However, to complete the record we do note that in his *Annual Report of the Director of the Mint*, 1876, Henry Richard Linderman issued a plea for recoinage of the silver dollar, a denomination that had not been struck since 1873 (should the present purchaser of this lot desire the documentation we would be happy to furnish a copy). However, this does not seem to have resulted in any pattern silver dollars with the normal intent that coins might be made subsequently for general circulation. As noted, the 1876 dollars (and trade dollars) seem to have been numismatic delicacies—and delicious ones at that!

Pattern dollars of this year are dominated by William Barber’s Liberty Head motif with coronet, quite similar to his earlier “Sailor Head” design, as noted. The portraits vary from one to the other in terms of decorative beading on the coronet, positioning of the word LIBERTY, the presence or absence of IN GOD WE TRUST and stars, etc.

The rarity of 1876-dated pattern dollars (and trade dollars) is so extreme that even an advanced collection is not apt to include a single example of any issue within the date! How remarkable it is, and how lucky we are that the Harry Bass, Jr. Collection offers multiple opportunities. Most probably, whether certain 1876-dated pattern dollars are ever represented in your collection will depend entirely upon your successful bidding in the present sale.

Each of the 1876 die combinations has its own story to tell, and much more could be said. The present piece is “Godless,” to pick up nomenclature from the English series (such as for the 1848 “Godless” florin), inasmuch as the name of the Deity is nowhere mentioned, the motto IN GOD WE TRUST being absent.

Technical Aspects: Weight: 399.4 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: Under magnification the portrait of Miss Liberty displays a wealth of raised swirls, die lines, and other artifacts of the engraving process—very instructive and educational, and certainly curious to observe. This characteristic, of course, is true of all impressions of this die, with, perhaps, earlier impressions being more prominent in this regard.

It is interesting and perhaps relevant to reproduce here the historical note included in the New Netherlands catalogue noted in the pedigree, which relates to early pattern research, or lack of it:

“Adams’ treatment of the 1876 patterns was, as usual, calculated to obscure the important matters of the numbers struck or those known in collectors’ hands; and generations of subsequent research have failed to definitely settle either point. For instance, in the Adams-Woodin book he says that prior to initial publication (*The Numismatist*, April 1911, pg. 120) neither he nor Woodin knew of any save two designs in copper (pg. 148, Adams-Woodin text) whereas four different pieces were published 21 years earlier when one of the greatest pattern collections of all time was being broken up. That was the Woodside auction of 1892, conducted by David Proseky and Harlan P. Smith (neither one mentioned by Adams so far as we know), which was the actual source of many of Woodin’s patterns. In addition, the H.P. Smith sale of 1906 by the Chapman brothers—also unmentioned—contained three designs in copper (which were probably three of the original Woodside coins). Woodin bought Granberg’s holdings outright and consigned the duplicates to many different dealers and auctioneers before and after World

War I, so that at one time he owned both the silver (eight piece) sets of 1876. Relative specifically to the variety offered here, Adams under his number 1487 said only "copper" without mentioning the edge; he appears not to have known that some varieties came with both edges. His cut shows part of the obv. edge reeding, but it is unclear if the coin pictured in A.W. was silver or copper; this variation seems to have been Newcomer's discovery. The existence of Farouk 1958 (as Judd 1463 but plain edge) completes the group of four Liberty Head dollars with plain edges. We only know of *three* specimens in copper with reeded edge from the A.W. 1487 (Judd 1457-58) dies: (1) Stickney 574, Henry Chapman, 1907; later, most probably, O.K. Rumbel, Lot 2901, our 1952 ANA Convention offering; (2) Bement 164 ("smeared," probably cleaned later), Henry Chapman, 1916; (3) The present coin (possibly finest of the three), identified by the diagnostic obv. rim flaw; believed

offered by Wayte Raymond, inside back cover, *The Coin Collector's Journal*, February 1941, thence to Col. Porter."

Note: Actually, it was not Edgar H. Adams who wrote the 1913 Adams-Woodin book on patterns. William H. Woodin did the writing, while Edgar H. Adams took the photographs. This is not generally known. The situation is confused by the fact that in current issues of *The Numismatist* Edgar H. Adams included much helpful information on patterns, thus causing a later generation to believe that he was the author of the *book*. The overall contributions of both Adams and Woodin to numismatics—not only to patterns but to other areas as well—are simply immense.

From *New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 58. Previously from B. Max Mehl, Col. Porter Sale, June 1942, Lot 1303.*

Exceedingly Important 1876 Pattern Dollar

P-1609, "Sailor Head"

Silver, Only Two Struck!



(photo enlarged to twice actual size)

1267 1876 pattern dollar. P-1609, J-1459. Rarity-8. Coronet Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: The obverse design depicts William Barber's "Sailor Head," here in smaller form than on P-1607, but essentially the same motif. The details differ, and although the curious neck truncation is seen at the lower right, the hair details are differently done, and the word LIBERTY is completely different, in the present case being in sans-serif letters that are quite thin, as opposed to the with-serif letters of J-1876. The portrait is placed in a plain field, save for the motto IN GOD WE TRUST in widely spaced letters below the neck, and the date 1876 (from a four-digit logotype punch) below.

Reverse Design: Reverse design as preceding.

Surfaces: A superb specimen with delicate heather and champagne toning over deep mirror fields. A few hints of blue are seen on the obverse, while the reverse has a fair amount of delicate blue. A simply gorgeous, breathtaking coin—a rare beauty.

Narrative: According to William H. Woodin—who certainly

would have known—*just two examples were struck* of this variety. Of these two, we have handled both, the presently offered coin which traces its pedigree back to H.O. Granberg and, probably William H. Woodin before that (although this is not reflected in the provenance), and an example that was later in the Farouk Sale. Not even the Smithsonian Institution has an example.

Add this aspect of rarity to the numismatic significance and fame of the 1876 date, plus the fact that this piece is struck in *silver*, and the prospective bidder will realize that here, indeed, is one of the most important pattern dollars to cross the auction block in our time.

Technical Aspects: Weight: 419.8 grains. This piece was probably struck on a *trade dollar planchet*, within a year or so of the time that Proof restrike 1801-1803 dollars were also struck from such planchets (our theory). Diameter: 38.0 mm. Die alignment: 180°. Die notes: This die was hand finished. Similar to P-1607, the present obverse die shows many interesting raised lines when viewed under magnification.

From our sale of the *William Sieck Collection*, July 28, 1981, Lot 278. From our sale of the *Fairfield Collection*, October 1977, Lot 62; earlier from H.O. Granberg.

Another Remarkable 1876 Pattern Dollar

P-1611, Copper



1268 1876 pattern dollar. P-1611, J-1461. Rarity-8. Coronet Liberty Head. Proof-62 BN (PCGS). Copper. Plain edge.

Obverse Design: Barber's "Sailor Head" adaptation, as preceding.

Reverse Design: As preceding.

Surfaces: Pale sea green with hints of magenta. Dies as preceding.

Narrative: Another specimen of this die variety, the present piece being struck in copper. The number struck is not recorded—William H. Woodin did not elect to disclose what knowledge he may have had. However, Andrew Pollock picked up the traces, and in his book lists two examples sold at auction, the lovely specimen we offered in October 1977 as part of the Fairfield Collection, and the present coin for which the pedigree is given below. Might it not strain credulity to suggest that similar to the silver piece earlier offered, only two of these copper impressions were struck? The truth may never be known, but in any event the piece is, indeed, a formidable rarity.

Technical Aspects: Weight: 368.7 grains. Diameter: 37.7 mm. Die alignment: 180°.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1087. From Sotheby's King Farouk "Palace Collection," 1954, Lot 1961.

Exceedingly Rare 1876 Pattern \$1

P-1614, Copper

Only Two Traced



1269 1876 pattern dollar. P-1614, J-1463a. Rarity-8. Coronet Liberty Head. Proof-62 RB (PCGS). Copper. Plain edge.

Obverse Design: The obverse depicts Barber's "Sailor Head," large size, with the word LIBERTY in serif letters. 13 stars surround, save for the top border where the motto IN GOD WE TRUST is inserted. At the bottom the date 1876 is seen, from a four-digit punch. As a matter of technical interest, this head is a bit smaller and is slightly differently configured than the portrait punch used on P-1607. Further, the letters in the word LIBERTY are slightly differently arranged, and there are numerous other details that could be cited.

Reverse Design: As preceding.

Surfaces: Bright red-orange, cleaned long ago, but now

somewhat attractive—although hardly a paragon of beauty. The coin might be a candidate for judicious retoning, as overall it is quite attractive.

Narrative: What this piece may lack in high grade may be compensated for by its rarity. Andrew Pollock gives this telling commentary: "Unique?" He traces just two appearances, the presently offered coin and the Farouk specimen sold by Sotheby's in 1954. As the present coin is cleaned in the manner of which Farouk cleaned many of his other copper coins (thank heaven he stayed away from cleaning his silver and gold coins!), we will go out on a limb and state that this and the Farouk coin are the same. This is an opinion, not a fact, but it is probably correct. If so, then the coin will answer Pollock's question. If not, then the piece still stands as being of extreme rarity. Indeed, where can another be found?

Technical Aspects: Weight: 365.3 grains. Diameter: 37.8 mm. Die alignment: 180°. Die notes: As with other appearances of this portrait, under magnification many interesting die finish lines are seen.

Purchased from Brinton T. Schorer, May 3, 1973. From Sotheby's King Farouk "Palace Collection," 1954, Lot 1958.

Wonderful 1876 Pattern Dollar

P-1616, Copper



1270 1876 pattern dollar. P-1616, J-1465. Rarity-7. Coronet Liberty Head. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: The obverse depicts yet another rendition of Barber's "Sailor Head," this with the word LIBERTY in serif letters, slightly high on the coronet, and with the top border of the coronet defined by adjacent dots of descending size from the front to the back, intended as beads. The 13 stars are small, close to the border, and at the top are interrupted by IN GOD WE TRUST in small letters. The date 1876 is below the portrait, from a four-digit logotype punch, and is a bit too close to the dentils. Perhaps a better position would have been slightly to the right and slightly higher.

Reverse Design: As preceding.

Surfaces: A gorgeous specimen with an attractive mixture of bright copper, pleasing magenta, and electric blue.

Narrative: Paraphrasing George Orwell, while all 1876 pattern dollars are rare, some are rarer than others. This is one of the "others"—while it is rare in an absolute sense, Andrew Pollock does trace the auction appearance of three different pieces, with the possibility that two or three others may exist. Of course, in just about any venue *except* 1876 pattern dollars, this would define a rarity! As noted in an earlier listing, the grades of extant patterns are not well delineated, and the population reports that serve the collectors of federal coins are not of equal use here. Thus, we have no way of knowing how the present piece compares in quality to the others cited by Pollock, as grading interpretations change over a period of time. However, without a doubt the present piece stands very high in any ranking that might ever be made.

Technical Aspects: Weight: 403.0 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Sidney W. Smith, August 11, 1971.

1876 Silver Dollar/Trade Dollar Rarity

P-1619, Copper



- 1271 1876 pattern dollar. P-1619, J-1468. Rarity-7. Liberty by the Seashore. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: The obverse depicts Miss Liberty seated at a seashore, with a sailing ship in the background, the present ship being of different configuration than that seen on P-1564, although the two motifs bear some superficial resemblance. On the present coin the smoke trails to the left, while the sails are all furled, showing just the masts and the rigging, but no cloth. Curiously, the smoke seems to come from the center or main mast(!), which has rigging. On the obverse of P-1564 the smokestack is separately delineated, is very high (nearly as high as the mast) and thick. Perhaps some thought should be given to a discussion on *nautical* motifs on American coins—with observations that the engravers must not have been familiar with ships. On the present design the obverse is starless, giving a cameo-like effect to the design. The motto IN GOD WE TRUST is on a label above the date, with circles at each end of the label. Behind the globe the sheaf of wheat is abruptly truncated on the right, unlike the general motif used on P-1564 (and on which ground is present to the right of the sheaf).

Reverse Design: As preceding.

Surfaces: The surfaces display a gorgeous mixture of mint red, electric blue, and rich brown, all against deep mirror fields.

Narrative: This lovely gem combines many appeals. First of all, it is a numismatic curiosity. The obverse seems to have been intended for a *trade dollar*, made in a year in which serious discussion was being given to revamping the trade dollar motif (but in the same year no consideration at all was given to creating new silver dollars for circulation; dollar patterns are numismatic delicacies). The reverse is denomination ONE/DOLLAR. Thus, we have a trade dollar/silver dollar, take your pick. Beauty is another aspect of desirability—the coin is *gorgeous*. The quintessential aspect of the 1876 date comes into play, as coins dated this year are especially highly prized. Regarding rarity, only a handful exist in all of the numismatic world.

Technical Aspects: Weight: 368.2 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from A. Kosoff, August 19, 1972.

Exceedingly Important 1876 Pattern Dollar

P-1621 in Silver

Anachronistic Reverse

Only Two Known



- 1272 1876 pattern dollar. P-1621, J-1470. Rarity-8. Liberty by the Seashore. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: The reverse of the present piece is of the Liberty Seated dollar style 1840-1865 and is from the identical die described earlier in connection with P-1564.

Surfaces: Brilliant. A very nice example of the issue.

Narrative: This coin rings down the curtain on our offering of 1876-dated pattern dollars, although the present piece is somewhat of a hybrid, combining a *trade dollar obverse* with a *silver dollar reverse*, the latter defining the denomination. The reverse is anachronistic, and by all accounts should not have existed, especially when the director of the Mint stated in 1869 that all earlier-dated dies had been destroyed. In any event, here this coin is—and it most certainly does exist.

Regarding the rarity of this piece, Andrew Pollock traced just two, the present piece and the coin earlier in the Farouk Collection. Any 1876 pattern dollar struck in *silver* is of formidable consequence, and the present specimen, one of just two in existence, is especially so. A long time may elapse before another is offered. Whatever the price paid, the successful bidder will have on the day after the sale a specimen in his or her collection, while hundreds of other pattern specialists all over the United States will still be yearning for one.

Technical Aspects: Weight: 420.0 grains (no doubt struck from a trade dollar planchet). Diameter: 38.0 mm. Die alignment: 180°.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1307.

Fabulous 1877 Pattern Dollar

P-1715, Copper

First of Three Varieties



1273 1877 pattern dollar. P-1715, J-1542. Rarity-7. Coronet Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: The portrait is Barber's "Sailor Head" similar to that used earlier, but now with the date 1877 below. 13 stars are in the obverse field below. The diadem has yet another treatment, and above the word LIBERTY (in serif letters) appears a border of dots and dashes.

Reverse Design: The reverse illustrates an agricultural wreath, open at the top, enclosing the denomination as 1/DOLLAR. The latter word appearing in rather tall letters reflective of the artistry of Anthony C. Paquet, but not attributed to him (by this time the Mint had a good supply of punches on hand from earlier times). The inscription UNITED STATES OF AMERICA appears around the border in letters of different proportion, while in still smaller letters the motto E PLURIBUS UNUM is seen near the bottom border, set off by a six-pointed star on each side.

Surfaces: A gem coin which is mostly mint red, with some natural light brown toning and a few hints of blue.

Narrative: Similar to the 1876 pattern dollars, the 1877 dollars are of another *magic* date. Only three different varieties are known to exist, all struck in copper—and all of which are represented in the present sale! Each is of extreme rarity, with not more than a handful known. If one were to issue a call for specialists to present their 1877 pattern dollars for inclusion in an exhibit—similar to that staged by the American Numismatic Society in 1914—the result would probably be a nearly empty case! Even the more advanced cabinets of patterns are apt not to include a single specimen.

All three varieties are from different dies, all attributed to William Barber. Following the philosophy of the 1876 dollars, the 1877 dollars were struck under circumstances that were not publicized, and were made available only to people who had friends within the walls of the Mint.

The present coin, combining as it does the aforementioned aspects, plus beautiful gem quality, will be prized for a long time in the collection of its next owner.

Technical Aspects: Weight: 383.5 grains. Diameter: 38.0 mm. Die alignment: 180°. Die notes: Under magnification only a few die finish lines can be seen on the obverse, in contradistinction to the related portraits of 1876. Apparently, William Barber spent some time finessing the present die.

Purchased from Julian Leidman, August 14, 1971.

Second Variety of the 1877 Pattern Dollar

P-1716, Copper

Classic Rarity



1274 1877 pattern dollar. P-1716, J-1543. Rarity-7+. Coronet Liberty Head. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: The obverse depicts another portrait of Miss Liberty, quite different from any of the foregoing. The word LIBERTY appears compactly arranged in serif letters on the diadem, with a border of dots and dashes above, with the leftmost dot being isolated from the others and appearing as an island in the field. Behind Miss Liberty's neck are flowing tresses downward to below the truncation, a touch not seen on dollars of 1876. Her neck is quite prominent. Around the border are 13 small six-pointed stars interrupted by the motto in small letters, IN GOD WE TRUST. The date 1877 is below, with the last two digits appearing to be slightly lower than they should be. As on most (but not all) coins of 1877, the 7 digits have "sculpted" tops and are quite elegant.

Reverse Design: As preceding.

Surfaces: A splendid specimen with rich reddish brown surfaces, evenly blended, with a beautiful appearance.

Narrative: This is the second in an illustrious, indeed dazzling offering of all three of the different varieties of pattern dollars known of 1877. Again, the rarity is formidable, the fame is wide ranging, the quality is superb, and the opportunity is remarkable.

Technical Aspects: Weight: 371.6 grains. Diameter: 37.9 mm. Die alignment: 180°.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1308.

Amazing 1877 Pattern Silver Dollar

Third of Three Varieties



(photo enlarged to twice actual size)

1275 1877 pattern dollar. P-1717, J-1544. Rarity-6+. Coronet Liberty Head. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: The obverse is a variation of the preceding, quite similar, except that the top line of the coronet is plain rather than beaded. The date logotype is higher in the field, and a few other differences, mostly minor, are seen.

Reverse Design: As preceding, and as used on all three varieties of this year.

Surfaces: The surfaces are splendid gem quality, mint red blended with iridescent blue, all against deeply mirrored fields. An aesthetic treat.

Narrative: This superb gem concludes this remarkable, in-

deed *historic*, offering of the three pattern dollar varieties of 1877. Not only will the pedigree of the Bass Collection add desirability, but the earlier pedigree to T. Harrison Garrett and Dr. Edward Maris assigns to it some of the most famous early names in numismatics. Most probably, Maris, who lived in Philadelphia and who was a close confidante of J.W. Haseltine, purchased it either from Haseltine or from an officer at the Mint.

Technical Aspects: Weight: 370.0 grains. Diameter: 37.8 mm. Die alignment: 180°.

From our sale of the Garrett Collection, Part II, March 26, 1980, Lot 1049. Previously from the Dr. Edward Maris Collection.

1878 Pattern Morgan Dollar

P-1724, Copper



1276 1878 pattern dollar. P-1724, J-1551. Rarity-7. Morgan's Liberty Head. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: Similar to the adopted design for the Morgan silver dollar, except with very slight positional differences. On the present coin the tail of R (PLURIBUS) touches the top of the wheat ear, and the point of the neck is centered between the first digit of the date and the first star.

Reverse Design: Very similar to the adopted design, except there are no notches in the bottoms of the wings and the olive branch has a single cluster of three leaves. The reverse is quite similar to George T. Morgan's adopted design, except there are no notches in the bottom of the wings, and the olive branch has a single cluster of three leaves. In his *Encyclopedia*, Walter Breen called this and related dies *prototypes*, for the Morgan dollar, a term which seems to be appropriate.

Surfaces: A splendid gem, mostly mint red, with delicate touches of iridescent blue and magenta, a lovely coin to behold. Indeed, it would be difficult to imagine one of greater beauty!

Narrative: The present coin represents a deluxe entry into the varied world of pattern dollars bearing the date 1878.

Technical Aspects: Weight: 402.7 grains. Diameter: 37.9 mm. Die alignment: 180°.

Historical Notes: This and the next several are from the hand of George T. Morgan and are of special interest and importance to collectors of the regular Morgan dollar series 1878-1921.

Silver dollars had been produced for circulation continuously from 1840 through 1873, these being of the Liberty Seated design. With the rise of silver bullion prices on the international market beginning circa 1850, the denomination started to disappear from circulation, and by 1853 scarcely a coin was to be seen. The same scenario is true of other silver issues from the half dime through the half dollar. However, for these latter denominations Congress solved the circulation problem by reducing the authorized weight under the Act of February 21, 1853. Thus, half dimes, dimes, quarter dollars, and half dollars minted after that time were of lighter weight and were not profitable to melt down. In contrast, the melting of an earlier-dated Lib-

erty Seated dollar struck from 1840 through the early 1850s would yield a few cents over face value in terms of bullion.

At the time there was a strong demand for silver coins to export to China, particularly the port of Canton. Gold coins were not in favor there, and paper money did not trade at all. The coin of choice was the Mexican eight reales. The Liberty Seated dollar was slightly lighter in weight than the Mexican coin, but still the pieces found ready use in China, at a slight discount from their Mexican counterpart. In view of the need for such pieces in the China trade, Congress did not reduce the authorized weight of the dollar on February 21, 1853, as such coins would have been rejected by the Chinese *compradores*. Thus, the dollar was allowed to float free in terms of value. After that time, continuing through early 1873, freshly minted Liberty Seated silver dollars contained more silver than their face value indicated. There was no problem, as the pieces traded on a bullion basis anyway; none were to be seen in circulation in the United States.

In 1873 the trade dollar, of slightly heavier weight (420 grains for the trade dollar, as compared to 412.5 grains for the Liberty Seated dollar) was produced for the first time, to provide a coin specifically for the China trade, and one which was now worth *slightly more* than the Mexican eight reales. These pieces were met with great enthusiasm by Chinese merchants, and the production of trade dollars was a resounding success for the purpose intended. The government did not mint trade dollars on speculation, but, instead, such denominations were specifically struck on request of bullion depositors who wanted them for export (although some did circulate domestically for a time).

Meanwhile, in the silver-producing state of Nevada, the economy was becoming difficult. Beginning in 1870, large quantities of silver came on the market from Europe, due to changes in coinage policies there which freed much bullion. The production of trade dollars for export, while taking some silver from the market, was not sufficient to support the economy of Nevada and keep thousands of people employed. Hard times were also felt in other silver-producing areas of the West.

In the best American tradition, politicians influenced by vested interests in the West proposed what still stands today as the biggest numismatic boondoggle of all time: the Bland-Allison Act passed February 28, 1878. This provided that Uncle Sam would enter the market for silver bullion and for the account of the federal government would purchase each year millions of ounces of the precious metal, (which was becoming not so precious) thus, hopefully, sustaining and improving the market.

In November 1877, Representative Richard Bland submitted for the second time his bill for the free and unlimited usage of silver, and again it passed the House of Representatives by a heavy margin, 163 to 34 (with 93 abstentions). This may have been a warning sign to the Philadelphia Mint, but if so, it does not seem that pattern silver dollars were prepared. Those several patterns dated 1877 were probably done for numismatic purposes, and in very small quantities. Thus, in effect in early 1878, the Mint was faced with a big rush to create a new silver dollar design. Seeking to save time and effort, those in charge reviewed the illustrious suite of pattern coins that had been made in the previous year, 1877, and selected a Liberty Head motif and perched eagle half dollar produced by young George T. Morgan, an English immigrant who had signed on at the Mint in 1876. The half dollar design was enlarged, fitted with new inscriptions, and eventually became the Morgan silver dollar as we know it—as replicated on several hundred million coins from the first year of issue, 1878, until the last, 1921.

Meanwhile, in 1878, there were some growing pains, and in March of that year several varieties of patterns were struck, including the piece offered here. These and others differ in slight details from the adopted version.

Purchased from Brinton T. Schorer, May 3, 1973.

Morgan Pattern Dollar in Silver

Liberty Head Style, P-1727

Only Two Traced



(photo enlarged to twice actual size)

1277 1878 pattern dollar. P-1727, J-1550. Rarity-8. Morgan's Liberty Head. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: The obverse is of the familiar Morgan design, and is somewhat similar to the preceding, except with some small differences—notably, while the point of the neck truncation is centered between the first numeral of the date and the first star, on the present die the wheat ear in Miss Liberty's cap is *distant* from the R (PLURIBUS).

Reverse Design: Identical to the preceding.

Surfaces: Delicate heather and gold toning with a few splashes of iridescence, against deep mirror fields. An elegant coin, a superb gem.

Narrative: Andrew Pollock traces the existence of just two pieces, the specimen offered here which is from our sale of the Garrett Collection, March 1980, and a piece we offered from the George Hatie Collection in 1983. Not only is it desirable from the aspect of being a pattern coin, but as a *prototype* of the Morgan dollar (reiterating the Breen nomenclature), it plays to an especially wide audience of potential bidders—specialists in the regular Morgan dollar series 1878-1921.

Technical Aspects: Weight: 412.2 grains. Diameter: 38.0 mm. Die alignment: 180°.

From our sale of the Garrett Collection, Part II, March 26, 1980, Lot 1050.

Extremely Rare 1878 Pattern Dollar

First Adopted Dollar Design



(photo enlarged to twice actual size)

1278 1878 pattern dollar. P-1729, J-1552. Rarity-8. Morgan's Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Identical die used to strike the preceding; if there are "smaller obverse dentils and other minor differences," which Andrew Pollock reports, they are not evident to the cataloguer of the present coin.

Reverse Design: The reverse is *more similar to the regular issue* than the preceding, and has nine leaves at the left of the olive branch, but the branch displays five berries (with a possible trace of a sixth) instead of the one used on the final die. The first A (AMERICA) is distant from the eagle's wing, in comparison to the preceding, and the initial of the engraver, M, is not on the wreath ribbon, in contrast to regular issues in which it is present. Thus, the differences are subtle, but important.

Surfaces: Delicate splashes of brown, gold, and iridescent toning are seen over deeply mirrored surfaces. A superb coin in every regard.

Narrative: The rarity of this coin is incredible, with just three traced by Andrew Pollock, one of those being in the Western

Heritage Museum in Omaha (Byron Reed Collection). Possibly of importance to intending bidders, this identical variety is listed in *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins* as Breen-5499, no doubt accelerating an already strong demand. For the Morgan dollar specialist this represents an exceedingly important opportunity.

Adams and Woodin observed the following about this variety: "Undoubtedly the above piece [this variety] represents the very first design of the Standard Dollar showing nine leaves in the olive branch. Apparently, when it was decided to abandon the olive branch with three leaves, the above design was produced, for the envelope which contained the piece stated that it was 'one of three struck for Director to decide whether the design was all right.' "

Technical Aspects: Weight: 411.3 grains. Diameter: 38.1 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 476.

Incredible 1878 P-1732 Pattern Dollar

Morgan Obverse, Variant Reverse

1279 1878 pattern dollar. P-1732, J-1565. Rarity-7. Morgan's Liberty Head. Proof-65 RD (PCGS). Copper. Reeded edge.

Obverse Design: The obverse design is of the Morgan type, somewhat similar to the adopted style, and seemingly from the same die (cf. Pollock) used to strike P-1725 and 1726. Unlike the obverse dies described earlier, on the present piece the neck point is much closer to the first star than to the first digit in the date. The wheat ear is far from the R (PLURIBUS). The dentils are long and heavy, quite unlike the dies earlier described. The initial M (for Morgan) is *raised* (sharply different from the incuse style on the preceding dies and also on the standard issues). Obviously, this was a very *special* die.

Reverse Design: The reverse is a pattern style quite different from the adopted Morgan dollar or any other adopted federal issue. A large eagle with drooped wings faces the viewer, and grasps an olive branch (with three leaves) and cluster of arrows. Around the border is the inscription UNITED STATES OF AMERICA, and in smaller letters below, ONE DOLLAR. Above the eagle is *e pluribus unum* in lower case Old English letters. Stars are to the left and right.

Narrative: It may be the case that this pattern, employing a curiously distinctive obverse with a reverse of an entirely different design, was not made during the hurry-up period of early March 1878 but, instead, was created in leisure later in the year. From the die differences just described, plus the simply incredible beauty and high quality, the piece derives a special desirability. Needless to say, it will be as appreciated by the next owner as it was by Harry Bass during his lifetime.

Technical Aspects: Weight: 342.2 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 3, 1971.



(photo enlarged to twice actual size)

Barber's 1878 Liberty Head Pattern \$1

P-1733, Silver



1280 1878 pattern dollar. P-1733, J-1554. Rarity-6. Barber's Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Liberty Head by William Barber, as inspired by his 1877 pattern \$50. Head of Liberty facing left with motto above, date below, and with 13 stars at the border arranged seven left and six right. On the present die the N (IN) is close to the point of Liberty's coronet. There are five beads

above Y (LIBERTY) and the letter is tilted to the left and re-punched. Other differences could be described.

Reverse Design: An erect eagle with spread wings holding an olive branch in its right talon and three arrows in its left. The upright of b in pluribus is centered under the tip of the right foot of the second T (STATES). The m in unum is slightly to the left of center of the M (AMERICA).

Surfaces: Brilliant with delicate champagne toning overall, a visual treat.

Narrative: Superb quality, far nicer than the typical pattern seen for this year. *Rare thus.*

This variety inaugurates the second generation or general style of pattern dollars dated 1878, those created by William Barber.

The presently offered coin, while rare, has been designated as Rarity-6 by Pollock, and is certainly more available on the market than anything that Morgan ever did. Perhaps Barber, who was, after all, in charge at the Mint, saw to it that more of his coins were struck—perhaps so they could be passed among congressmen and others. In any event, several dozen different pieces are believed to exist. However, few can match the present coin in terms of quality.

Technical Aspects: Weight: 412.0 grains. Diameter: 37.9 mm. Die alignment: 180°.

Although the facts are not known, it could well be that Chief Engraver Barber hoped that his own design would be used on what had become the largest circulating silver coin of the realm, the successor to the trade dollar (which was minted only in early 1878). After all, Morgan was still a relative newcomer at the Mint, and no love was lost between the two. In fact, for a time Barber made conditions somewhat uncomfortable for the immigrant Morgan, to the extent that certain work had to be done outside of the Mint as there wasn't "room" in the Engraving Department!

A comparison of the art of the two engravers might be instructive, as their efforts paralleled each other in several different coinage venues, most notably in the 1879 and 1880 Coiled Hair and Flowing Hair \$4 gold coins. Probably most observers today would award the laurels for aesthetics to Morgan, although each engraver had his artistic successes and lack thereof, with Barber's earlier 1872 Amazonian obverse being a success by any standard.

Apparently Barber's 1878-dated pattern dollars of the regular silver dollar format were produced only for a short time. However, his art is seen later on the metric issues of different diameter.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1310.

different die, now with a position of the coronet tip farther to the right of N (IN), only three beads above Y (LIBERTY) and with the letter Y not repunched.

Reverse Design: Similar to preceding, however, on the present die the b (pluribus) is centered between T and E (STATES), and the right side of the m (unum) protrudes below the right side of the capital M (AMERICA).

Surfaces: Delicate champagne and light brown toning over deeply mirrored surfaces. A splendid specimen of gem quality, an elegant pattern.

Technical Aspects: Weight: 412.8 grains. Diameter: 38.1 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: Different obverse die (unlisted).

Purchased from Harmer, Rooke, December 1, 1970.

A Splendid 1878 Goloid Pattern Dollar

Focal Point of a Political Issue

Exceedingly Rare



1283 1878 pattern dollar. P-1752, J-1560. Rarity-8. Liberty Head. Proof-64 (PCGS). Goloid. Reeded edge.

Obverse Design: The head of Miss Liberty faces left, as designed by Chief Engraver William Barber. She wears a cap with a wide band inscribed LIBERTY. The top of the band is ornamented with ears of wheat, cotton leaves, and cotton bolls. The motto, E PLURIBUS UNUM, is above and the date, 1878, is below with 13 stars arranged seven left and six right. Liberty's hair curls flow behind her neck with a ribbon trailing from the cap.

Reverse Design: A circle of laurel and berries encloses the inscription, in five lines, GOLOID. / 1 - G. / 24 - S. / .9 FINE / 258 GRS. The legend, UNITED STATES OF AMERICA, is around with the denomination, ONE DOLLAR, below. The abbreviation "GRS." was used to indicate grains. Obviously, a problem arose on certain later coins made in goloid metric alloy, which were expressed in grams, which, logically, could also have been abbreviated "GRS." However, the word was spelled out in full, GRAMS. Certainly the situation must have been confusing to congressman who viewed such pieces at the time, and perhaps no less confusing to numismatists today. If this is a bit perplexing, perhaps you should not read the note below. The situation is indeed complex, but it was a focal point of certain political feelings of the era.

Surfaces: Brilliant surfaces. Deep mirror fields. A lovely specimen of an issue which, when seen, is apt to be in significantly lower grades. Indeed, this is high in quality among the several known.

Narrative: The rarity of this issue is remarkable. Dr. J. Hewitt Judd, 1959, stated that only four were known, and years later when Andrew W. Pollock did the research for his book, he tracked down only two, including the piece offered here. The intention of such patterns was to make them in significant quantities and pass them around in the halls of Congress. However, if this was done, nearly all have disappeared. More

Extremely Rare 1878 Liberty Head Dollar

P-1734, Copper



1281 1878 pattern dollar. P-1734, J-1555. Rarity-7. Barber's Liberty Head. Proof-65 RD (PCGS). Copper. Reeded edge.

Obverse Design: Barber's Liberty Head, identical die to preceding.

Reverse Design: As preceding.

Surfaces: Lovely surface, mostly mint red with attractive delicate toning.

Narrative: A splendid gem that is sure to delight the specialist and connoisseur.

Technical Aspects: Weight: 341.5 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Julian Leidman, July 28, 1972.

Barber P-1741 Pattern Dollar

Liberty Head, Silver



1282 1878 pattern dollar. P-1741, J-1554. Rarity-6. Barber's Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's Liberty Head, but from a

likely, only a few congressmen ever saw such pieces, perhaps members of a small committee in charge of coinage.

Technical Aspects: Weight: 257.3 grains. Diameter: 32.9 mm (this diameter being significantly smaller than regular silver dollars of the era). Die alignment: 180°.

Some historical notes may be of interest: The story of the "goloid" dollars is quite interesting and involves the production of several fascinating pattern coins, none of which ever made it past the "thinking" stage.

The scene is the late 1870s when passions ran high in political circles and in the public press regarding the desirability of silver vs. gold. "Silverites," who hailed from Nevada and related places, eagerly sought expanded markets for their metal, which continued to drop in value throughout the decade. "Gold Bugs" (as we call them today, from Robert Louis Stevenson's "Gold Bug" tale) were not as organized as Silverites, but still had a lot of clout. A third classification, not discussed here, was the "Greenbacker" element which just loved Uncle Sam's paper money, believing its expanded use would lift the economy.

Into this fray came Dr. William Wheeler Hubbell, whose brainchild was goloid, an alloy containing silver and gold metal in the value ratio 16 to 1 alloyed with 10% copper by weight (to add strength). For a long time, it was considered fact that one unit of gold in the market was worth 16 units of silver, although in practice there were significant differences from time to time (some of this is discussed by the present editor, QDB, in the new book, *The Treasure Ship S.S. Brother Jonathan*, under the category of coinage of the 1850s). Years later in 1896, when the "silver question" dominated the presidential election (William Jennings Bryan vs. William McKinley), the term "16 to 1" was used on various tokens and medals.

Dr. Hubbell's goloid alloy, a "dream metal" that would surely please just about everyone (except Greenbackers), was patented on May 22, 1877. In 1878, and continuing through 1880, goloid was employed to strike numerous pattern dollars. Goloid coins were to be struck with weights and proportions on the metric system (another rallying cry of the era, but not specifically related to alloys). In its ideal form, a coin made of goloid would have 50¢ worth of silver and 50¢ worth of gold (the copper alloy not being valued).

But, that was not all. A variation of the alloy, with the silver-gold ratio of 24 to 1 was also created and known as goloid metric alloy, hence the term goloid metric dollar as applied to the presently offered Bass Collection coin.

Regular goloid coins had their weights expressed in grains (English system), while goloid metric coins had their weights in the decimal or metric system.

On December 29, 1877, Alexander H. Stephens, chairman of the Coinage Committee in the House of Representatives, requested Mint Director Henry R. Linderman to supply some pattern pieces struck in goloid metal for the use of the committee. These goloid patterns are dated 1878.

Dreams notwithstanding, reality intervened, and Mint Director Dr. Richard Henry Linderman (a true numismatic rascal whose personal credo may have been, "What's in it for me?") pointed out that the goloid metric alloy looked just like silver, was indistinguishable from the standard silver alloy, and that if one grain of gold were replaced by one of silver, the intrinsic value would drop to just 81¢, and if the gold were omitted entirely, the value would be reduced to 60¢—with no one except a metallurgist being able to tell the difference. After considerable experimentation, the idea of goloid and a metric coinage was dropped, but not before several varieties of numismatic delicacies were produced, including coins with goloid inscriptions or goloid metric inscriptions, but struck in copper or regular silver alloy (with no gold at all).

Pedigree commentary: What a marvelous pedigree this coin possesses! Snowden was Archibald Loudon Snowden, a Mint officer and for a time the director, who seemingly had few clues about numismatics (see later comment under our offering of P-1960). However, following the practice of other Mint officers at the time, no doubt he reserved for his private use many interesting patterns produced during this, the most convoluted decade in American pattern coinage history. The pedigree then goes to William H. Woodin, who with Edgar H. Adams produced the first large text on pattern coins in 1913. Contrary to general knowledge, Woodin was the author, while Adams was the photographer. Both men had immense talents and loomed large in the numismatic hobby at the time. Woodin was among the first to seriously study United States gold coins by varieties, at one time he owned the unique 1870-S \$3 (now preserved by the Harry W. Bass, Jr. Research Foundation), he was the first American numismatist to write ex-

tensively on the subject of rare coins as an excellent investment, etc. And, in 1933 he served as Secretary of the Treasury under Franklin D. Roosevelt. Unfortunately for all concerned, Woodin was ill during nearly all of his term, which lasted less than a year, with his death coming before he had a chance to recover or accomplish much.

No doubt, had Woodin lived the Treasury go-round involving the fictitious claim that 1933 \$20 pieces cannot be legally held, or all of the nasty "stuff" about Gold Certificates, etc., which have annoyed numismatists for decades, would not have happened.

Moving ahead on the pedigree, F.C.C. Boyd was next in line. Boyd (1874-1958) is remembered as one of the great figures in our hobby. Indeed, in 1978 he was enshrined in the American Numismatic Association Hall of Fame (and will probably be mentioned by name at a special recognition ceremony scheduled for July 10 of this year at ANA Headquarters in Colorado Springs). Born in New York City in 1874, Boyd seems to have emerged on the numismatic scene at a relatively late time; that is, we have no record of his being a "young numismatist," per the term we use today. On September 17, 1913, he conducted a mail bid sale of 916 lots, with many desirable pieces, showing that he had been at the game for at least a year or two or three. The editor of *The Numismatist* commented, "We wish Mr. Boyd great success in his undertaking in the numismatic field," seemingly indicating that Boyd's name had not been recognized earlier. In the 1920s Boyd was one of the most active dealers on the American scene. However, by the 1930s his activities as a department manager for the Union News Company probably took precedence, and although he was active, he seems to have been more a collector than a dealer. In 1936 he purchased a set of 1933-dated gold coins consisting of two \$10 pieces and the rare \$20, the seller being his good friend James G. Macallister. Probably by the late 1930s, and certainly the early 1940s, Boyd transferred his main interest from federal coinage to tokens, medals, and paper money, acquiring a truly memorable collection. In 1944, Boyd consigned many pieces to The Numismatic Gallery (Abe Kosoff and Abner Kreisberg), his federal silver coins being sold as "The World's Greatest Collection" in a series of 1945 offerings, and his gold coins in 1946 under the same title. Subsequently he became a close friend to John J. Ford, Jr., and during the 1960s many of his properties were acquired by Ford. Boyd passed away on September 7, 1958, leaving many to mourn him.

F.C.C. Boyd's pattern collection was purchased *en bloc* by the Numismatic Gallery (Abe Kosoff and Abner Kreisberg) and sold directly to their best customer, King Farouk of Egypt. Concerning Farouk, much could be written, and it is tempting to do so now. However, we will just say that the heir to the Egyptian throne became a playboy, and as king in the decade of the 1940s he dissipated not only himself personally, but much of the Royal Treasury of Egypt. Among his collecting passions were jewelry, pornography, rare stamps, and rare coins—this being but a short list. Quite a bit about Farouk is given in Q. David Bowers' book, *Abe Kosoff: Dean of Numismatics*, published in 1985 (and available from our Publications Department). Farouk was forced into exile in 1952, and early in 1954 Sotheby's, of London, conducted an auction of his collections on site at the Koubbeh Palace in Cairo. A contingent of Americans attended in person, with the roster including many names that are known today and, in fact, are mentioned elsewhere in the present catalogue: Abe Kosoff, Sol Kaplan, Ambassador and Mrs. R. Henry Norweb, Hans M.F. Schulman, John Jay Pittman, James P. Randall (once very prominent in the field of patterns, but largely forgotten since that time), Robert Schermerhorn (the Texas dealer who was the source of many of the formidable currency rarities in the present sale), Paul Wittlin, Gaston DiBello, and Maurice Storck.

Later, the coin offered here appeared in Lester Merkin's sale, February 13, 1971. Lester was a highly respected gentleman during the prime years of his activity as a rare coin dealer and auctioneer, and many nice things were said about them. His reputation lives on.

A coin is a coin is a coin, but often the *pedigree* of a coin can add an aura that makes it even more—giving it a personality that enhances its pride of ownership, as we commented earlier in the dissertation relating to Ed. Frossard.

From Lester Merkin's sale of February 13, 1971, Lot 919. Previously from Snowden, William H. Woodin, Waldo C. Newcomer, F.C.C. Boyd, King Farouk (Palace Collection, 1954). Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 483.

Splendid and Rare Goloid Pattern \$1

P-1753 in Copper



1284 1878 pattern dollar. P-1753, J-1562. Rarity-7. Liberty Head. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A very attractive coin with iridescent blue and mint red on deep mirror surfaces. A showpiece.

Narrative: A very interesting, and quite rare impression of the dies described under the preceding lot. Of course, there was no reason to strike a *goloid* coin in *bronze*, but this is what was done—apparently in more significant numbers. Andrew Pollock listed about a dozen auction appearances known to him, some of which may have represented duplicate citations of the same coin. Most probably, somewhere between 10 and 15 exist today, recalling that sometimes coins exist but do not come to market in auction catalogues or other publications.

Technical Aspects: Weight: 221.3 grains. Diameter: 32.8 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

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Historical 1878 Goloid Metric \$1

P-1754



1285 1878 pattern dollar. P-1754, J-1563. Rarity-7. Liberty Head. Proof-63 (PCGS). Goloid metric alloy. Reeded edge.

Obverse Design: William Barber's representation of Miss Liberty, as employed on the die used to strike the two preceding pieces.

Reverse Design: A new reverse with new inscriptions relating to a different alloy than the preceding: a circle of 38 stars encloses the inscription, in six lines, GOLOID. / METRIC. / 1 - G. / 16.1 - S. / 1.9 - C. / GRAMS 14.25. The legend, UNITED STATES OF AMERICA, is around with the denomination, 100 CENTS, below.

Surfaces: Brilliant and mirrorlike on the obverse, brilliant and slightly cloudy on the reverse. A few areas of delicate toning are seen on both sides.

Narrative: This is a very historical issue, representing the *goloid metric* alloy of this issue. The question arises as to whether this or any other piece attributed as P-1754 is actually struck in *goloid metric alloy* or in standard silver alloy (P-1755), and the answer may be that given by Don Taxay in *Scott's Comprehensive Catalogue*, 1971: "Officially restruck the following year. Weights varying generally from 211 to 216 grains, and seen as high as 221 grains... *Restrikes have flat centers, with striations from die polishing.*" The Bass Collection coin has no such striation. Regarding weights, these are apt to vary, no matter what the alloy is.

Technical Aspects: Weight: 219.8 grains. Diameter: 32.8 mm. Die alignment: 180°. Die notes: The Bass Collection has the obverse and reverse die oriented 180° apart, as noted; apparently this is unusual among various specimens, for Andrew Pollock undoubtedly refers to this coin in his text, stating in a listing that includes multiple citations, "One examined has a die alignment of 180°."

Purchased from Brinton T. Schorer, May 3, 1973.

Superb Gem 1879 "Washlady" Dollar

P-1799, Copper

Classic Miss Liberty Motif

1286 1879 pattern dollar. P-1799, J-1604. Rarity-7. "Washlady" motif. Proof-67 BN (PCGS). Copper. Reeded edge.

Obverse Design: Charles Barber's well known but misnamed "Washlady" obverse. The Head of Miss Liberty is shown facing to the left, wearing a hairband inscribed LIBERTY. Her hair is tied up behind her head and the hairband is ornamented with wheat ears, cotton leaves, and cotton bolls. The legend, UNITED STATES OF AMERICA, is around with the date, 1879, below. Saul Teichman, well-known researcher in the pattern field (and a gentleman who has been of great help to us in many instances, including the present catalogue) traces the "Washlady" nomenclature back to the New York Coin & Stamp Company's sale of the Francis Worcester Doughty Collection, April 1891. (Doughty, by the way, was very famous not only in numismatics—although Dr. Sheldon made some unkind remarks about him—but in the big wide world, where he wrote adventure fiction and, during the general era 1905-1915, movie scripts including an unsuccessful redo of *The Twenty Million Dollar Mystery*.) Upon actual inspection, Miss Liberty is very elegantly coiffed, and it would be just as appropriate to designate this as Barber's "Society Lady" obverse. Perhaps, 108 years after it was first used, a new description is called for!

Reverse Design: An erect eagle with wings spread, holding an olive branch in its right talon and three arrows in its left. Above and around the eagle is the motto, E PLURIBUS UNUM. The legend, UNITED STATES OF AMERICA, is above the motto with the denomination, ONE DOLLAR, below. This reverse may have been cut by Charles Barber's father, chief engraver William Barber, or at least the elder Barber inspired it. The overall motif is quite attractive.

Surfaces: A breathtakingly beautiful gem, a coin of dazzling appearance. Mint red and iridescent blue delicately blend over deep mirror surfaces. The coin is an absolute visual delight!

Narrative: The combination of obverse and reverse designs on this coin is stunning, and although the "Society Lady" pattern dollar has never achieved the fame of the 1879 "School-girl," it certainly ranks high in any listing, and can be numbered among the top half dozen favorite motifs of this denomination. The reverse is nicely styled as well, in combination yielding a very beautiful coin. When the condition of the present piece is added, the result is a winner.

Technical Aspects: Weight: 365.4 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.



(photo enlarged to twice actual size)

Barber's Pattern Liberty Head \$1

P-1801 in Silver



(photo enlarged to twice actual size)

1287 1879 pattern dollar. P-1801, J-1605. Rarity-6+. Liberty Head. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: Head of Miss Liberty by Charles Barber, according to conventional wisdom. The face bears a resemblance to that on the "Society Lady" obverse (or, if you must, "Washlady" obverse), but her hair is styled differently, done up in a bun, but retaining some decorations that only our national emblem would have, including a diadem inscribed LIBERTY and some grains of wheat.

Reverse Design: A perched eagle is shown within an open wreath, the eagle being rather compact and executed in a shallow-relief manner. The tail of the bird seems to be a bit truncated, at least in comparison to the rounded form used on standard dollars of the era, and while the olive branch is quite large and exhibits six large leaves, someone must have nipped its tip, nothing is seen of it after it goes behind the eagle's wing. The arrows also disappear behind the wing, with the result that no arrowheads are seen—giving them the appearance of pick-up sticks. Above the national bird is the motto E

PLURIBUS UNUM in small letters, while below a delicate wreath encircles much of the central motif. The inscriptions UNITED STATES OF AMERICA/ONE DOLLAR, in different size letters, appear at the borders. The entire arrangement seems to be anything but artistic, especially compared to what competitor Morgan was doing at the time.

Surfaces: Brilliant on obverse and reverse, with a nuance of very delicate champagne toning. A splendid coin which must rank as one of the very finest known. Indeed, even *in theory* it would be difficult to envision a more beautiful specimen.

Technical Aspects: Weight: 412.7 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: On the reverse the E (UNITED) is double punched at its upper right and the nearby D is double punched at its upper left. The alignment of the letters is somewhat haphazard, and in STATES the letters ST are close together, the A is distant and a bit lower, etc.; the E in E PLURIBUS UNUM is too high. If this die was done by old William Barber then he was not paying attention. If it was done by young Charles Barber, perhaps he was just learning.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 431.

Barber's 1879 Liberty Head Pattern \$1

P-1802, Copper



(photo enlarged to twice actual size)

1288 1879 pattern dollar. P-1802, J-1606. Rarity-6+. Liberty Head. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Mostly mint red, accented by hints of magenta and blue. A splendid coin.

Narrative: A copper striking of the preceding, and seemingly a bit more elusive than its silver counterpart. A very desirable coin that will occupy an honored place in any advanced collection of pattern issues.

Technical Aspects: Weight: 364.6 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Famous and Elegant 1879 "Schoolgirl" Dollar

Morgan's "Petition Dollar"



(photo enlarged to twice actual size)

1289 1879 pattern dollar. P-1805, J-1609. Rarity-7. Schoolgirl motif. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: George T. Morgan's popular and elegant "Schoolgirl" motif, a numismatic favorite from Day One. Miss Liberty, shown as a young girl, faces to the left, with her hair combed back, flowing curls behind and over her neck. A small band crosses her head and is inscribed LIBERTY. A string of pearls is around her neck.

Reverse Design: On the reverse a defiant eagle faces left and stands on a scroll inscribed IN GOD WE TRUST. Behind the scroll are three arrows and an olive branch. The legend, UNITED STATES OF AMERICA, is above with the denomination, ONE DOLLAR, below. As noted below, this motif was borrowed from Morgan's own work two years earlier in 1877.

Surfaces: Splendid surfaces with reddish brown higher areas, generally blending to electric blue and magenta in the fields, with some splashes of gold, particularly around the borders. The entire ensemble is very beautiful, and it ranks as one of the finest known of the issue.

Narrative: For many years the "Schoolgirl" dollar by George T. Morgan has been considered one of the most desirable coins in the entire pattern series. The charming young girl depicted on the obverse, combined with a classic depiction of a defiant eagle on the reverse, creates a motif of rare beauty. One cannot help but contemplate what it might have been like if the regular Morgan silver dollar, minted for circulation beginning in 1878, had been replaced in 1879 by the presently offered pattern motif.

Technical Aspects: Weight: 412.6 grains. Diameter: 38.1 mm. Die alignment: 180°.

The genesis of the "Schoolgirl" dollar dates to the year previous, when in February and March 1878, George T. Morgan's Liberty Head dollar (today's "Morgan dollar") design was rushed into production following the February 28 passage of the aforementioned Bland-Allison Act. The obverse and reverse designs employed were taken from the memorable series of pattern half dollars that Morgan had prepared in the preceding year, 1877.

As time went on, it was felt that the design could be improved, and toward this end several varieties of patterns were made during the next several years. The production of a new Liberty Head design by Chief Engraver William Barber—a motif adapted from Barber's head on the 1877 \$50—is discussed under our offering of Barber's 1878 patterns. These 1878 Barber is-

ssues seem to have been distributed fairly widely, at least in comparison to the restricted production of Morgan's patterns. As William Barber was jealous of Morgan, he did not make life easy for the young immigrant engraver who, indeed, had been brought from England as management felt that current artistry was not up to par. Not simplifying the situation is the presence of up-and-coming Charles Barber, William's son, who in this same year (1879) would become chief engraver after the death of his father. By the most generous description, Charles possessed but modest talents in 1879.

In 1879, under circumstances not recorded, the 1879 "Schoolgirl" dollar pattern was created by Morgan. Perhaps he responded to continuing discussions that his adopted 1878 motif needed to be improved, and no doubt he saw Barber's patterns of the same year. Morgan's entry into this unofficial competition seemingly eclipsed in beauty anything else produced in pattern form in 1878 or 1879. Perhaps this was Morgan's "petition dollar"—a la Thomas Simon's famous "petition crown" of Charles II, whereby Morgan demonstrated his talent in the hopes of securing the chief engravership. This idea is a poignant one, and we've brashly included it in the headline in the present offering.

The obverse design of the "Schoolgirl" dollar was completely new—not adapted from anything else that Morgan is known to have done. Depicted is a winsome and very pretty young lass wearing a hair ribbon inscribed LIBERTY, with her hair loosely tied with a ribbon behind her head and with strands falling on her shoulders. A string of beads is around her neck.

To create the reverse, Morgan borrowed from his own repertoire and adapted the perched eagle ("Defiant Eagle") from a die he had created two years earlier in connection with pattern half dollars of 1877 (Pollock-1670, P-1676, et seq.). In turn, Morgan's 1877 *oeuvre* seems to have been inspired by a motif submitted to Christian Gobrecht in 1836 by artist Titian Peale (illustrated by Don Taxay in *U.S. Mint and Coinage*, p. 173, which suggests that Morgan went far beyond Peale; the student improved the master's work significantly).

That the Defiant Eagle was liked by Morgan is further reflected years later when for the 1915-S Panama-Pacific International Exposition commemorative gold \$2.50, the engraver brought the motif out of storage and employed it for the first time on a legal tender coin made in quantity (more or less, but certainly in larger numbers than any earlier pattern).

In 1879, only a few of Morgan's delightful "Schoolgirl" pattern dollars were made, in copper and in silver. Today, just a dozen or two examples are known to exist. In his work on patterns, Andrew W. Pollock delineated only five auction citations of P-1805 (and slightly over a dozen of the silver version, P-1804) that were known to him, with the possibility that at least a few were duplicate listings of the same specimen.

The beautiful, indeed elegant specimen offered from the Harry Bass, Jr. Collection is at once a rarity and a prime example of numismatic art.

Purchased from Brinton T. Schorer, May 3, 1973.

Superb Gem 1879 Pattern Morgan \$1

P-1807, Silver



1290 1879 pattern dollar. P-1807, J-1611. Rarity-6+. Morgan's Liberty Head. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: The adopted style used for business strikes, the general motif of 1878-1921, by George T. Morgan (this in turn adopted from a Morgan pattern half dollar of 1877).

Reverse Design: A very large eagle with wings spread, its head turned toward the viewer's left, holds an olive branch and arrows. Around the border, in *similarly sized letters* (in contradistinction to certain variant letter sizes used on an earlier-described Barber pattern of the same date) is the inscription UNITED STATES OF AMERICA/ONE DOLLAR. The artistry of Morgan is evident throughout.

Surfaces: Magnificent light iridescent toning forms a halo around the coin, displaying sea green and electric blue at the rims, changing to delicate magenta and gold toward the center. A visual and artistic delight! It would be difficult to envision an equal coin, much less a nicer one.

Narrative: Displaying as it does a beautifully cut reverse pattern die by Morgan, in combination with the standard obverse, the present coin should have wide appeal to collectors of regular Morgan dollars 1878-1921 as well as to pattern specialists. The variety is quite rare, and probably no more than a dozen can be traced.

Technical Aspects: Weight: 388.0 grains. Diameter: 37.8 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Morgan's Pattern Dollar in Copper

P-1808, Copper



1291 1879 pattern dollar. P-1808, J-1612. Rarity-6. Morgan's Liberty Head. Proof-65 RD (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Mostly brilliant mint red, and beautifully so. A few hints of natural toning are shown here and there. A lovely coin which must rank among the very finest of its kind, if not *the* finest.

Narrative: This is the copper version of the preceding. The rarity is probably about the same; perhaps a dozen different can be traced. However, most of these are in significantly lower grades. The present coin is outstanding.

Technical Aspects: Weight: 368.0 grains. Diameter: 38.0 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

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Morgan Pattern Dollar of 1879

P-1809, Variant Reverse



(photo enlarged to twice actual size)

1292 1879 pattern dollar. P-1809, J-1613. Rarity-6. Morgan's Liberty Head. Proof-67 (PCGS). Silver. Reeded edge.

Obverse Design: Morgan's regular-issue design as used 1878-1921.

Reverse Design: Somewhat similar to the preceding, but with (perish the thought!) the denomination ONE DOLLAR at the lower part of the reverse in smaller letters than UNITED STATES OF AMERICA at the top border. The motto IN GOD WE TRUST has been added in a widely spaced letter arrangement above the eagle, apparently obligatorily so, for it certainly does not appear artistic and, in fact, is difficult to read. No doubt someone surveyed the earlier design (J-1807) and noted that IN GOD WE TRUST was not there.

Surfaces: Another gem specimen from an offering in which gems seem to be the rule, hardly the exception. The present coin displays delicate champagne toning over deeply mirrored fields and must rank as virtually unimprovable. A visual and aesthetic delight.

Narrative: A splendid specimen of yet another variation among the fascinating pattern dollars of this era.

Technical Aspects: Weight: 412.4 grains. Diameter: 38.0 mm. Die alignment: 180°.

In cataloguing these pieces we came to realize once again—as we have in describing illustrious pattern holdings in previous years—that there are many notations that could be made concerning interrelationship of designs, historical commentaries, etc., in the pattern series. Just as Andrew W. Pollock III's book was a giant step forward from what Dr. Judd did, and Judd was light years ahead of Adams and Woodin, perhaps as the years go by, a new generation of experts will produce a further text. In sharp distinction to the normal way of doing things in numismatic circles, the Adams and Woodin, Judd, and Pollock texts all treat patterns by years rather than by denominations. And yet, it has been our observation that most collectors prefer the denomination route. Thus, a collector of pattern dollars may not be interested in pattern cents at all, while a collector of pattern nickel five-cent pieces may not be the slightest bit interested in a pattern double eagle. As a suggestion, perhaps the next time around the patterns could be arranged in denomination sequence. While this will mean some duplication of historical information, artistic data, etc., it is not particularly different than the present practice among regular-issue federal coins in which Liberty Seated half dimes are listed under half dimes, Liberty Seated silver dollars are listed under silver dollars, etc. Just an idea...

Purchased from Brinton T. Schorer, May 3, 1973.

Dazzling Gem 1879 Pattern Dollar

P-1810, Copper



1293 1879 pattern dollar. P-1810, J-1614. Rarity-6. Morgan's Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A dazzling gem specimen with beautifully blended red and iridescent surfaces on the obverse. The reverse is primarily electric blue over rich brown. The artistic effect is simply stunning.

Narrative: This is the copper version of the preceding, and like the copper version, the present variety is seldom encountered.

Technical Aspects: Weight: 361.7 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Morgan Pattern Silver Dollar

P-1811, Silver

Another Variation on a Theme



(photo enlarged to twice actual size)

1294 1879 pattern dollar. P-1811, J-1615. Rarity-6+. Morgan's Liberty Head. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Another variation on a theme, presumably by George T. Morgan, as the arrangement of the peripheral inscriptions closely resembles that on Morgan's famous "Schoolgirl" dollar. At the center we see a perched eagle, with a somewhat shortened tail (*a la* a piece described earlier, attributed to Barber), with an olive branch behind the wing, but in this instance, emerging at the left side, rather than being truncated. Arrows also go behind the wing, but rather than looking like pickup sticks, they now have prominent heads. The motto E PLURIBUS UNUM is in a shallow curve above the head, clashing, visually speaking, with the curve of the letters above. This die certainly is not among Morgan's best work, but may have been turned out in a hurry, or there may

be some other explanation. As can be intimated from the preceding comments relating to dollars of this era, there is quite a bit of research work yet to be done concerning the attribution of dies to various engravers (William Barber, Charles Barber, George Morgan), artistic styles, and more.

Surfaces: Brilliant with delicate golden toning. Another gem, another memorable coin that will be a showpiece in the finest collection.

Narrative: This represents yet another variation on Morgan's different themes, a particularly high-quality example of a coin which, when found, is usually in lesser grade. Perhaps a dozen different specimens are known.

Technical Aspects: Weight: 412.4 grains. Diameter: 38.1 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 3, 1971.

Morgan Pattern Dollar in Copper

Counterpart to the Preceding



(photo enlarged to twice actual size)

1295 1879 pattern dollar. P-1812, J-1616. Rarity-6+. Morgan's Liberty Head. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Pristine and beautiful. Virtually full original mint red is just beginning to blend to a nuance or two of iridescence. Again, here is a coin that is as pretty as a picture.

Narrative: The rarity of this coin stands on its own, and probably only about a dozen are known. However, copper patterns are particularly difficult to find choice, and great attention and emphasis must be given to the quality of the piece offered here. Rarity and quality combined yield what may be a once in a lifetime opportunity for the connoisseur.

Technical Aspects: Weight: 362.1 grains. Diameter: 37.9 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Morgan's 1879 Pattern Metric \$1

P-1818, Silver



(photo enlarged to twice actual size)

1296 1879 pattern dollar. P-1818, J-1622. Rarity-7. Liberty Head. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: The head of Miss Liberty, attributed to the artistry of George T. Morgan, faces to the left. Her hair is in a bun behind her head, vaguely reminiscent of Eleanor Rugg Byrne, and reflective of a stylish hairdo of the era. A ribbon near the crown of her hair is inscribed LIBERTY in incuse letters. Above is the motto E PLURIBUS UNUM, stars are to either side, and the date 1879 is below. This same motif was also used in the next year, 1880.

Reverse Design: Metric inscription, a variation on the 1879 reverse inasmuch as the word *goloid* does not appear, and yet the weight is given in grams, similar to the goloid metric dollars. This die, attributed to Morgan, displays at the center an attractive agricultural wreath, at the apex of which is the variant motto DEO EST GLORIA ("God is glorious") within an arabesque. At the center within a beaded circle is found the

inscription giving the proportions of silver, gold, and copper. The inscriptions UNITED STATES OF AMERICA/ONE DOLLAR are at the borders.

Surfaces: A splendid gem, brilliant, with a whisper of champagne toning. Incredible quality!

Narrative: This large-diameter piece, which bears only a superficial resemblance to the 1878-dated metric issues discussed earlier, apparently was struck only in metric alloy, as listed on the coin, with no regular silver (90% silver and 10% copper) strikings known, this according to Andrew W. Pollock III. The total population is not known but is probably on the order of eight to 10 examples, of which the present piece is certainly one of the finest.

Technical Aspects: Weight: 385.8 grains. Diameter: 35.7 mm. Die alignment: 180°. Die notes: On the reverse the digits 89 (895.8) are double punched at the top, and the 5 is too high.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 441.

Superb Gem 1879 Pattern Metric Dollar

Morgan's Design



1297 1879 pattern dollar. P-1819, J-1623. Rarity-6+. Liberty Head. Proof-67 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb gem specimen, virtual perfection. The surfaces are nearly full mint red, accented by delicate splashes of magenta and electric blue. A more beautiful coin cannot be imagined!

Narrative: Similar to the preceding, and from the same dies, the present coin is a great rarity. The population is probably about the same, say, eight to 10 pieces and the position of this coin is the same: it certainly is one of the finest extant.

Technical Aspects: Weight: 318.7 grains. Diameter: 35.6 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

William Barber's Goloid Metric Pattern \$1

P-1824, Copper



1298 1879 pattern dollar. P-1824, J-1628. Rarity-7. Liberty Head. Proof-67 RB (PCGS). Copper. Reeded edge.

Obverse Design: William Barber's head of Miss Liberty, facing left, wearing a cap with a wide band inscribed LIBERTY. The top of the band is ornamented with ears of wheat, cotton leaves, and cotton bolls. The motto, E PLURIBUS UNUM, is above and the date, 1879, is below with 13 stars arranged seven left and six right. Liberty's hair curls flow behind her neck with a ribbon trailing from the cap.

Reverse Design: A variation on the preceding, this die displaying a circle of 38 stars contains the four-line inscription. 15.3 - G. / 236.7 - S. / 28 - C. / 14 GRAMS. Around the circle of stars, the denomination is expressed as GOLOID METRIC DOLLAR, with the motto DEO EST GLORIA below. Around the border, the legend UNITED STATES OF AMERICA is above, and the denomination 100 CENTS is below.

Surfaces: The eye is greeted with an attractive mixture of mint red, sky blue, and magenta, all blended nicely. Another visual treat.

Narrative: This design borrows from William Barber's motif of 1878 and is yet another entry in the lineup of metric motifs following the proposal of Hubbell discussed earlier.

Technical Aspects: Weight: 182.3 grains. Diameter: 32.8 mm. Die alignment: 180°. Die notes: On the reverse the G (GOLOID) is double punched as is another G (GLORIA). The letters are somewhat irregularly arranged, and to cite but one example, the I (GLORIA) leans left and is out of register with the letters to each side. Such idiosyncrasies make the study of pattern dies especially interesting.

Malcolm Varner, mentioned below, prominent in California numismatics for a long time, specialized in particularly choice examples of United States coins, including patterns as he was able to acquire them. By 1971, veteran dealer Abe Kosoff was winding down many of his activities, and when collections came his way, he would often call some of his favorite dealers in to bid on them intact. The writer recalls that Mal Varner was one of those dealers.

Purchased from Goliad Corp., October 30, 1972. Previously from Mal Varner.

Morgan's 1879 Coiled Hair Pattern Dollar

P-1829, Copper



1299 1879 pattern dollar. P-1829, J-1632. Rarity-7. Coiled Hair. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: George T. Morgan's Liberty Head. The portrait faces to the viewer's left, with her hair braided and coiled at the back of her head, somewhat related in appearance and concept to the famous 1879 Coiled Hair \$4 Stella. The motto E PLURIBUS UNUM is above and the date, 1879, is below. Thirteen stars are arranged seven left and six right.

Reverse Design: Same die as preceding.

Surfaces: A splendid specimen, nearly full original mint red, with some splashes of magenta and a few hints of blue. A simply gorgeous coin which surely ranks as one of the finest known.

Narrative: The design of this piece, resembling as it does the famous 1879-1880 Coiled Hair \$4 pieces by the same engraver, has long been a favorite of numismatists. The editor (QDB) recalls years ago the delight in acquiring several such examples from Sol Kaplan and Abe Kosoff who were distributing pattern issues from the Farouk Collection purchases (1954) as well as extensive older holdings acquired by Kosoff in his con-

nection with Numismatic Gallery the decade before. Several examples in various metals of the 1879 and 1880 pattern dollars were included, and it was a pleasure to purchase them. At the time, around 1955-1956, interest in patterns was minimal, and most dealers in the United States series would simply say something such as, "I don't handle patterns and know nothing about them." The only reference available on the series was the Adams-Woodin text of 1913, with original copies scarce, although reprints were made on several occasions by James Kelly (Dayton, Ohio, rare coin dealer). Dealers that specialized in patterns included Kaplan, Kosoff, and James P. Randall, each of whom endeavored to keep a supply on hand. Auctioneers of the era, including New Netherlands Coin Company, Stack's, Leo Young, Mike Kolman, and others, included patterns in their auctions, as available. However, there was no widespread interest and, as noted, few specialized in them.

At the time, Dr. J. Hewitt Judd, of Omaha, Nebraska, a close friend of Abe Kosoff, was preparing a manuscript on patterns. The work was primarily encouraged by Abe Kosoff, who fed data to Judd, and who gave Judd a list of names to work with. The present writer had much correspondence with him. Although Dr. Judd enjoyed patterns and had a nice collection of them, he did not have the technical mind of a Walter Breen or Andrew Pollock, and minor die differences usually eluded him. Regarding historical information, this was not much of a consideration, and little was gathered. In due course, in 1960 if memory serves, copies of a new pattern book by Dr. Judd became available. All of a sudden there was a great awareness of the series, just about every dealer began stocking at least a few patterns, and the discipline became widely known. In time, seven editions of the Judd book were published, the last one or two distributed by our firm.

In the meantime, my company (Empire Coin Company, Inc., conducted with James F. Ruddy) purchased intact the largest collection of patterns ever gathered, the Maj. Lenox R. Lohr Collection comprising over 1,400 different varieties! This marvelous cabinet was purchased intact from Abner Kreisberg, who had no particular interest in patterns himself, and who had tried to find a buyer for it. The deal was financed by Abner, who allowed us to purchase the collection by way of a series of three payments. The transaction, which crossed the \$100,000 mark was immense for its time, this being in an era when the most recent record price for an 1804 silver dollar was \$8,000. The Lohr Collection contained multiple examples of the 1879 and 1880 Coiled Hair pattern metric dollars, and again I appreciated the chance to see them. If I recall correctly, Wayne Slife—a Texas collector of whom little has been recorded in print in later years—was the buyer of at least one of each date.

In the nearly 30 years since the Lohr Collection was bought, catalogued, and distributed by us, we have had, perhaps, no more than 10 or 15 of these Morgan pattern gold metric dollars of the Coiled Hair motif, distributed among strikings in silver, copper, and aluminum. As you may appreciate, beholding the beautiful pieces in the Bass Collection has brought back many nice memories!

Technical Aspects: Weight: 175.4 grains. Diameter: 32.9 mm. Die alignment: 180°.

Abner Kreisberg, who hailed from New York, signed with Abe Kosoff in 1944 and became a partner in the already established Numismatic Gallery, prominent New York rare coin dealers and auctioneers. In Manhattan the firm enjoyed great prominence, and in its time handled many important properties, the most notable being the F.C.C. Boyd Collection discussed earlier in the present catalogue, including under Lot 286. Later in the decade, Abe Kosoff, who also spent his youth in New York, set his eyes to the West, and moved to Beverly Hills, for a time Abner took care of the New York store, later packing it up and moving west himself. The Kosoff-Kreisberg partnership lasted through early 1954, when dissension arose between the two, and they decided to go their separate ways. Abe Kosoff left the retail shop trade and did business from Box 456 in the San Fernando Valley,

about a half hour drive from Beverly Hills. Later, Abe Kosoff moved to Palm Springs, where he spent the rest of his life. Meanwhile, Abner Kreisberg kept the coin shop on North Beverly Drive in Beverly Hills, later taking Jerry Cohen as a partner. Jerry had operated a coin and stamp store in Tucson, Arizona, and appreciated the opportunity to sign up with Kreisberg, to be part of a large established business, and to relocate to California. The two conducted their retail trade in California and also prepared many fine auctions, some of them under the Quality Sales name.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1313.

Gem 1879 Coiled Hair Pattern \$1

P-1830, Aluminum



1300. 1879 pattern dollar. P-1830, J-1633. Rarity-7. Coiled Hair. Proof-66 (PCGS). Aluminum. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant and beautiful, as nice as can be imagined.

Narrative: Another memorable specimen, a beautiful coin to contemplate, to behold, and, better yet, to own. In advance we congratulate the successful bidder.

Technical Aspects: Weight: 54.8 grains. Diameter: 32.9 mm. Die alignment: 180°.

Julian Leidman, of Silver Spring, Maryland, has handled many important patterns during his career, including numerous fine pieces sold into some of the most memorable collections ever formed. A fine friend of our firm, he is a frequent attendee of our auction sales and is often to be found seated right in the front row, a few feet from the podium.

Purchased from Julian Leidman, September 16, 1971.

William Barber's Pattern Metric Dollar

Posthumous 1880 Issue, P-1845



1301 1880 pattern dollar. P-1845, J-1645. Rarity-6. Metric reverse. Proof-66 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's head of Miss Liberty, as created earlier and used elsewhere, including a related motif on the 1877 pattern \$50. The head of Miss Liberty faces left with her hair flowing in curls behind her neck. She is wearing a coronet inscribed LIBERTY. The motto, E PLURIBUS UNUM, is above and the date, 1880, is below, with 13 stars arranged seven left and six right.

Reverse Design: The reverse die is identical to that used in the preceding year and, for example, was employed on the

specimen of J-1628 offered earlier. An agricultural wreath of corn, cotton, and wheat surrounds a beaded circle containing the four-line inscription 895.8 S. / 4.2 - G. / 100 - C. / 25 GRAMS. Above the wreath is the motto, DEO EST GLORIA, in an ornamented cartouche. Above, the legend UNITED STATES OF AMERICA, and below, the denomination, ONE DOLLAR. Probably by Morgan, although combined with an obverse by William Barber.

Surfaces: The fields and devices are brilliant, with a whisper of champagne toning, against deep mirror fields on the obverse and a combination of satiny and mirror surfaces on the reverse (due to the die finish; this being true of all specimens). A lovely coin in all respects.

Narrative: This is an 1880 version of the goloid metric dollar, the concept originated by Dr. Hubbell in 1877, and first employed on patterns of 1878. Most probably, by 1880 pieces such as this were made as numismatic delicacies, not for distribution to congressmen or others in advocacy of the goloid metric concept, as interest had faded.

Examples of P-1845 are elusive in any grades, and at the beautiful gem level here offered can be considered *rare*.

Technical Aspects: Weight: 386.2 grains. Diameter: 35.6 mm. Die alignment: 180°.

Harry W. Bass, Jr. notes: 1 in date is double cut.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 446.

Superb Gem Pattern Dollar

William Barber's Posthumous Design

P-1846, Copper



1302 1880 pattern dollar. P-1846, J-1646. Rarity-7. Metric reverse. Proof-67 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Gem quality throughout—obverse and reverse. The obverse is mostly red with a nuance of magenta, while the reverse displays red mixed with splashes of electric blue and, toward the bottom, hints of gold. Another artistic delight.

Technical Aspects: Weight: 320.6 grains. Diameter: 35.6 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Morgan's Goloid Metric Dollar Pattern

Previously Undescribed Overdate



1303 1880 pattern dollar. P-1848, J-1648. Rarity-6+. 8/7. Metric reverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: George T. Morgan's head of Miss Liberty, hair arranged in a bun. A ribbon across her head is inscribed LIBERTY. Above, the motto E PLURIBUS UNUM, and below, the date, 1880. Thirteen stars are arranged seven left and six right.

Reverse Design: As preceding.

Surfaces: Brilliant with a whisper of toning. The obverse is deeply mirrorlike. The reverse, upon close examination, shows some planchet preparation lines at the center, as made. Surfaces on the reverse are brilliant, with a delicate hint of gold.

The second 8 in the date, 1880, is punched over a previous 7, a feature that is probably common to all examples from this die, but which we do not seem to have seen mentioned in print before. The overdate feature is quite similar to that found on certain Morgan dollars and is probably explained by the die being dated 187, with the position for the fourth digit left blank, and then when the decade changed, it was overpunched as 1880. Alternatively, perhaps the entire date 1879 was in position and was effaced, leaving just a trace of the 7, but no trace of the 9. In a discussion your editor had with former Chief Engraver Frank Gasparro a few years ago, Frank mentioned how a skilled engraver can, in his words, "move around" metal on the face of a die, removing nearly completely the traces of anything reasonably shallow that was punched in error. In any event, this feature, though not necessarily lending value, certainly lends interest.

Technical Aspects: Weight: 385.9 grains. Diameter: 35.6 mm. Die alignment: 180°.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 449.

Barber's 1880 Goloid Metric Dollar Pattern

P-1851, Silver



1304 1880 pattern dollar. P-1851, J-1651. Rarity-6. Metric reverse. Proof-63 (PCGS). Goloid metric dollar. Reeded edge.

Obverse Design: William Barber's head of Miss Liberty, now resurrected. Miss Liberty faces left, wearing a cap with a wide

band inscribed LIBERTY. The top of the band is ornamented with ears of wheat, cotton leaves, and cotton bolls. The motto, E PLURIBUS UNUM, is above and the date, 1880, is below with 13 stars arranged seven left and six right. Liberty's hair curls flow behind her neck with a ribbon trailing from the cap. This style dates back to 1878, the year before Barber died.

Reverse Design: This die was also used earlier, and now reappears dated 1880. A circle of 38 stars contains the four-line inscription, 15.3 - G. / 236.7 - S. / 28 - C. / 14 GRAMS. Around the circle of stars, the denomination is expressed as GOLOID METRIC DOLLAR, with the motto DEO EST GLORIA below. Around the border, the legend UNITED STATES OF AMERICA is above, and the denomination 100 CENTS is below.

Surfaces: Brilliant and attractive. Delicate toning. The reverse shows some slight traces of light striking at the center, not unusual for the issue.

Narrative: This year represents the swan song of the goloid metric dollar idea, and within the 1880 year several varieties were made. All of these are interesting and invite further study. Some are illogical, some are redundant. Andrew Pollock points out that this particular die has the denomination expressed two different ways: as GOLOID METRIC DOLLAR and also as 100 CENTS.

Technical Aspects: Weight: 216.5 grains. Diameter: 32.9 mm. Die alignment: 180°.

Purchased from Stanley Kesselman, August 5, 1971.

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Barber's Goloid Metric Dollar

Copper Impression, P-1852



(photo enlarged to twice actual size)

1305 1880 pattern dollar. P-1852, J-1652. Rarity-6+. Metric reverse. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb gem specimen. The surfaces are primarily a combination of magenta and electric blue, dazzlingly beautiful. A few splashes of lighter mint red can be seen here and there. Certainly this coin cannot be exceeded in visual appeal by any other.

Narrative: It is believed that no more than a dozen are known, a population within which the present piece stands high in terms of quality. This year, 1880, represents the last time in which patterns of this denomination were made extensively; later issues are infrequent and scattered.

Technical Aspects: Weight: 176.4 grains. Diameter: 32.9 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

Morgan's Coiled Hair Motif

P-1854, Goloid Metric Dollar



(photo enlarged to twice actual size)

- 1306 1880 pattern dollar. P-1854, J-1654. Rarity-7. Metric reverse. Proof-65 (PCGS). Goloid. Reeded edge.

Obverse Design: George T. Morgan's beautiful Coiled Hair motif. Miss Liberty faces left with her hair braided and coiled at the back of her head. The motto E PLURIBUS UNUM is above and the date, 1880, is below. Thirteen stars are arranged seven left and six right. The piece is closely related to the illustrious Coiled Hair \$4 pieces, also by Morgan, of the 1879-1880 years.

Reverse Design: Goloid metric dollar design as preceding.

Surfaces: Brilliant and beautiful. The devices are frosted and cameo-like, while the fields are deep mirrors. A delicate touch of gold toning adds to the quality. It would be difficult to envision a finer specimen.

Narrative: This is the second of two years of the illustrious Coiled Hair design by Morgan. Relatively few pieces exist, probably no more than six to 10, of which two(!) are offered in the present sale, each representing a remarkable opportunity. The popularity of the issue and its appeal to the cataloguer were reiterated under the 1879 listing of the same motif.

Technical Aspects: Weight: 216.5 grains. Diameter: 32.9 mm. Die alignment: 180°.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 450.

Another Gem Coiled Hair 1880 \$1

Morgan's Goloid Metric Dollar



(photo enlarged to twice actual size)

- 1307 1880 pattern dollar. P-1854, J-1654. Rarity-7. Metric reverse. Proof-65 (PCGS). Goloid. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant and attractive, with delicate golden toning.

Narrative: Another splendid example of one of the most desired of all dollar designs. The beauty of Morgan's Coiled Hair design, plus the historical significance of the goloid metric dollar idea, plus the rarity of the variety come together to create a piece that should see spirited competition. Often, years will pass between offerings of such a coin in the auction venue.

Technical Aspects: Weight: 216.4 grains. Diameter: 32.9 mm. Die alignment: 180°.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1172. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 524.

1885 Lettered Edge Morgan Dollar

P-1960, Copper



1308 1885 pattern dollar. P-1960, J-1748. Rarity-6+. Morgan's Liberty Head. Proof-67 RB (PCGS). Copper. Lettered edge E PLURIBUS UNUM.

Obverse Design: The adopted Morgan motif as used on regular coinage of the era, most probably from a die used to strike regular Proof dollars.

Reverse Design: A current Proof die of the era, regular design.

Edge Treatment: Unlike the reeded or vertically ribbed style, this coin has the motto E PLURIBUS UNUM in raised letters. Punctuation is provided by a series of six-pointed stars. This identical coin was described in New Netherlands' 61st sale in June 1970 as follows:

"The edge letters appear smaller, thinner, and cruder on the sectional dollar used for the striking of this copper piece, in comparison with that used to strike the silver Judd-1747. The stars are also smaller and some are likewise poorly formed. Of the smaller letters on this lot, the B is completely without serifs, while others have shorter or blunted serifs. The edge on the last is wide and broad, while that on this copper impression is partially beveled upon both obverse and reverse. The sectional dividing line (one of three) before the P is seemingly lacking on this piece. Some of these peculiarities can be attributed to striking differences, but in our opinion, this copper impression was taken at a different time, under different circumstances, on an unfinished planchet, from only slightly polished dies, and with the use of a different tripartite collar."

Surfaces: A very pleasing blend of mint red and brown with splashes of iridescent blue. Gorgeous!

Narrative: A very curious piece, due to the edge treatment which in itself is unusual, but also the fact that the motto E PLURIBUS UNUM—which some might suggest isn't needed on a coin at all—appears *twice* on this particular issue!

Struck from regular-issue Proof dies, but with the edge lettered rather than reeded. The edge lettering was applied using an apparatus developed by Philadelphia Mint Superintendent Archibald Loudon Snowden. Thus, this coin bears the motto E PLURIBUS UNUM two times: once on the obverse and once on the edge.

The 1885 Lettered Edge Morgan dollar has always been in demand, not only as a rarity, but as a curiosity and showpiece. The Bass Collection example is certainly among the finest of, perhaps, a dozen or so in existence. Only at very rare instances have we had the chance to offer a specimen in our sales.

Technical Aspects: Weight: 350.5 grains. Diameter: 38.4 mm. Die alignment: 180°. Die notes: The lettering on the edge is upside down in relation to the obverse. This situation is not necessarily unusual; a related impression in our sale of the Louis E. Eliasberg, Sr., Collection, 1996 (Lot 297), had a similar inversion. Among known examples of the storied MCMVII (1907) Ultra High Relief pattern \$20, several have the motto (in that instance, E PLURIBUS UNUM) upside down.

Harry W. Bass, Jr. notes: Snowden's experimental piece. Motto E PLURIBUS UNUM on the edge in raised letters.

In his sale of the Clarence Bement Collection, 1916, Philadelphia dealer Henry Chapman discussed a similar coin and revealed *inter alia* that he had known Snowden and was aware of such patterns in 1885 when they were first made:

"A.L. Snowden's invention...he exhibited to me with great pride, [and] was going to have it patented and revolutionize the world's coinage, until I exhibited to him a crown of Oliver Cromwell and showed him where Thomas Simon had made a better job of it 237 years before. Col. Snowden collapsed forthwith."

The preceding also reveals that unlike another member of his family (the numismatically oriented Mint Director James Ross Snowden who served 1853-1861), Col. Archibald Loudon Snowden lacked a rudimentary knowledge of coinage history and traditions. Thomas Simon's Cromwell crown notwithstanding, Henry Chapman could have shown A.L. Snowden any number of early American and federal coins with edge lettering and devices. Another account states that the Mint's edge-lettering apparatus had been recently acquired from Belgium. If so, it would not have been Snowden's invention.

From New Netherlands' 61st Sale, June 30, 1970, Lot 102. Previously from the Col. E.H.R. Green Collection; James Kelly, May 1943.

1885 Lettered Edge Morgan Dollar

P-1961, Aluminum



1309 1885 pattern dollar. P-1961, J-1749. Rarity-7. Morgan's Liberty Head. Proof-65 (PCGS). Aluminum. Lettered edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant surfaces with light gray toning.

Narrative: Another specimen of this *illogical* coin, including as it does the motto E PLURIBUS UNUM twice: once on the edge and once on the obverse. This issue is extremely rare, and often years will pass between offerings. Another important opportunity.

Technical Aspects: Weight: 111.0 grains. Diameter: 38.4 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

PATTERN TRADE DOLLARS

The need for a specific coin for export to China was realized at an early date, but not expressed in a meaningful manner until the 1860s. The port of Canton in China had been open to American merchant vessels for a long time, and during the early 19th century many ships went there to obtain cargos of tea, spices, silk, lacquer ware, porcelain, and other items. In Canton the so-called "American Factory" was a prominent feature near the harbor, with an American flag flying out front. Nearby were other "factories" displaying the banners of other lands. These factories were not engaged in manufacturing, but, rather, were the home to *factors*, or intermediaries who facilitated the coming and going of goods.

Historian Jacque Downs notes that these factories were often lavish and included parlors, living areas, dining rooms, and even displays of art and statuary—a home away from home for Americans who wanted to trade with that section of the Orient.

To the Chinese, silver was the be-all and end-all. Gold coins were accepted with reluctance or not at all, and paper money had little status. Various trading companies such as Olyphant & Co. and the later Wetmore & Co. maintained commercial accounts for traders, but by and large it was *silver coins* that were most wanted.

Although American silver dollars and half dollars found their way to the Orient in large numbers, the coin of choice in Canton was the Spanish-American eight-reales "dollar." This preference continued for many years. The discovery of gold at Sutter's Mill on the American River in January 1848 ignited the Gold Rush. In 1849 San Francisco was in a state of frenetic growth, and by the 1850s it was firmly established as the premier trading port on the West Coast. Much commerce continued to be done with China from ports such as Boston and New York, with the clipper ship being constructed expressly for this purpose. In time, San Francisco also became an important trading center with the Orient. Merchants in that city had to buy Mexican dollars at a premium in order to use them in the China trade. Many Liberty Seated silver dollars were also employed, the China trade apparently accounting for the primary use of most of these dollars minted from 1853 through 1872 inclusive.

In the 1860s, John Jay Knox, of Washington, DC, deputy comptroller of the currency, an employee of the Treasury Department, was sent to San Francisco to investigate reported irregularities. Eventually he prepared a detailed report recommending corrections, for which there were many suggestions. While in San Francisco, Knox visited with bankers, exchange dealers, and others, and gained first-hand knowledge of the importance of the China trade. Among those with whom he held discussions was Louis A. Garnett, who suggested that if a new denomination of coin, to be called a *commercial dollar*, could be produced, this would aid greatly in the China trade and would compete effectively with the Mexican dollar. These would be trade coins intended for export, and would not be related to or necessarily have any connection with domestic money. At the same time, Knox had discussions with Henry Richard Linderman, a medical doctor who in 1867-1869 had been the director of the Philadelphia Mint, and who would later serve in the same position. Linderman was a brilliant man, but ethics were not part of his constitution (as noted here and there among earlier comments in the present catalogue). Years later, Linderman would write a book, *Legal Tender*, which was very well done

and which today is an important reference for anyone interested in financial history. Circa 1869-1870, Linderman endorsed the concept of a trade dollar, and according to historian R.W. Julian, later claimed full credit for it. However, Knox is more deserving in this regard.

Both Linderman and Knox were accomplished numismatists. Knox acquired his coins the old-fashioned way, by earning money and buying them on the rare coin market, including attendance at a memorable sale held on October 23, 1871, in Washington, D.C., where the collection of J. Ledyard Hodge, seized by the government, was sold at auction. Linderman had an easier route: as director of the Mint he simply restruck or created coins that he found interesting. After his passing, his widow came up with a complicated story which endeavored to place a fine, legitimate pedigree on an 1804 restrike silver dollar which Linderman probably had made for his own account.

In 1870, John Jay Knox began work on new coinage legislation including the idea that the standard silver dollar be issued at a lower weight, 384 grains, conforming to the Act of February 21, 1853, which reduced the authorized weight of the silver half dime, dime, quarter dollar, and half dollar, but which left the dollar untouched, after which it floated free in the international market and was used as a trade coin with China. Of course, the new lightweight dollar would not be useful for the Orient trade, but perhaps it would enter circulation in America.

The lightweight standard dollar did not become a reality in the early 1870s, but in February 1872 a committee in the House of Representatives considered the draft of Knox's proposal, and made an amendment to create a commercial dollar to weigh 420 grains. Some debate ensued, and for a time the concept was precarious, but the Coinage Act of February 12, 1873, made the commercial dollar a reality.

Meanwhile, in 1872, varieties of commercial dollar patterns were issued, bearing the inscription COMMERCIAL DOLLAR. It was soon decided that the nomenclature should be changed, and before the end of the year the TRADE DOLLAR term emerged.

In 1873 at the Mint, all bets seemed to be off, caution was thrown to the wind, and all sorts of pattern 1873 commercial dollars and trade dollars were made, embodying several different styles of reverses plus several different styles of obverses, and, for good measure, combining some with irrelevant reverses of regular silver dollars. Some of these patterns were made available to collectors, but most were not.

In time, the pattern trade dollar and commercial dollars of 1872 and 1873 gained recognition as some of the most interesting issues in the entire pattern series. Eventually added to these were further patterns including those produced in 1876, at which time legitimate thought (as opposed to numismatic fantasy thought) was given to redesigning the trade dollar. However, the adopted motif, by William Barber, introduced for circulating coins in 1873, continued without dramatic change until the end of the series in 1885, although there were some modifications to the obverse and reverse in 1875-6.

The Bass Collection brings to the market one of the most spectacular, most important holdings of pattern trade dollars ever to cross the auction block. Each coin is interesting, all are scarce, many are rare, and all will be treasured by their new owners, both for the rarity and history they embody as well as their incomparable pedigree from the Bass Collection.

Exceedingly Important 1871 Pattern Trade Dollar

Commercial Dollar Inscription

Only Three Struck!



1310 1871 pattern commercial dollar. P-1298, J-1154. Rarity-7. Indian Princess obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: James B. Longacre's Indian Princess design, posthumous (Longacre died on January 1, 1869). Miss Liberty, as an Indian princess, is seated on a globe, her right hand holding a pole at the top of which is a liberty cap, her left hand resting on a globe. Behind her are two flags, the closest to the viewer having 22 stars. Thirteen stars are around the border, and the date 1871 is below. This same die was used to strike pattern silver dollars, namely P-1281-1295.

Reverse Design: Commercial dollar die. An open wreath of olive encloses the inscription COMMERCIAL/DOLLAR/420 GRS/900 FINE, with a cornucopia below COMMERCIAL and spearhead ornaments in two locations below. The wreath ribbon is inscribed GOD OUR TRUST, a curious revision to a motto used on pattern coinage circa 1862, but rendered unnecessary when IN GOD WE TRUST was formally adopted for coinage use in 1864 (first appearing on the two-cent piece). Around the border is the inscription UNITED STATES OF AMERICA. This die represents the first name of the trade dollar, the *commercial dollar*, and in pattern form was probably first used in 1872, the present coin no doubt being a numismatic delicacy made a year or two after 1871.

Surfaces: Brilliant with delicate champagne toning on obverse and reverse. A very attractive coin, certainly a premium quality example within its designated grade.

Narrative: This specimen is of incredible importance to the collector of pattern trade dollars, as pieces dated 1871 are exceedingly rare, quite unlike those of the next two dates. John W. Haseltine stated that *only three were struck*, and he would have known, for he probably had a hand in distributing them. We can envision that this coin will be a showpiece, a highlight for any specialized collection of trade dollars. We anticipate exceedingly intense bidding competition as this crosses the block, for how long will it be until another opportunity arises?

Technical Aspects: Weight: 410.5 grains. Diameter: 37.8 mm. Die alignment: 180°.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 43. Previously from the Col. E.H.R. Green Collection, via Barney Bluestone, April 17, 1943.

Superb Gem 1872 Pattern Trade Dollar

Commercial Dollar Inscription

P-1352, Silver



1311 1872 pattern commercial dollar. P-1352, J-1212. Rarity-6+. Indian Princess obverse. Proof-67 (PCGS). Silver. Reeded edge.

Obverse Design: James B. Longacre's Indian Princess obverse, similar to the preceding, but dated 1872.

Reverse Design: Commercial dollar die as preceding.

Surfaces: A superb gem of virtual perfection. Delicate golden and brown toning are seen over deep mirror surfaces. A more beautiful, more elegant pattern trade dollar cannot be imagined!

Narrative: Among pattern trade dollars (and also pattern silver dollars) of this era, Longacre's Indian Princess motif is one of the most beautiful designs, a classic that was also used for lower denominations. The Commercial dollar reverse is now in its proper year setting, as it is generally believed that 1872 represents the first time these were made on a *contemporary* basis.

The number coined of P-1352 is not known, but probably only 10 to 12 exist, of which this simply has to be one of the finest. The trade enthusiast as well as the pattern specialist—not to overlook the connoisseur who enjoys buying coins here and there so long as they are beautiful and rare—will focus intently on this lovely piece. Indeed, it is a numismatic treasure.

Technical Aspects: Weight: 419.6 grains. Diameter: 37.8 mm. Die alignment: 180°.

From Percy Fewell, August 10, 1972. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 380.

1872 Pattern Trade \$1 by Barber

"Amazonian Reverse"

P-1365, Silver



- 1312 1872 pattern trade dollar. P-1365, J-1223. Rarity-7+. Indian Princess obverse. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's transmogrification of James B. Longacre's elegant Indian Princess design. A full figure of Miss Liberty is seated on a globe, facing left. She is wearing an Indian headdress. A pole with liberty cap is held in her right hand with her left hand resting on the globe, which is inscribed LIBERTY. The date, 1872, is below. Behind Liberty's left shoulder are two flags, one ornamented with 13 stars. In addition, 13 stars are around the border.

Reverse Design: The reverse is an adaptation of that used on the reverse of the so-called "Amazonian" pattern coins made by William Barber this year. At the center an eagle is standing, holding arrows in one talon (see die notes) and the top of a shield in the other. Inscriptions surround. The eagle seems to be a bit small for the diameter of the coin, but a cameo-like effect is not produced due to the proliferation of lettering in the field.

Surfaces: The surfaces are toned heather and gray accented with splashes of blue, light gold, and magenta. There is some light striking, as made, on the eagle's breast, this being typical for the motif.

Narrative: This variety is of extreme rarity, and Andrew Pollock was able to trace *just three pieces*, including the one listed here. The number struck is not recorded, but must have been exceedingly small. R.W. Julian suggests that this pattern may have been struck in 1873, noting that the reverse inscriptions as to weight and value represent the only die used in 1872 that is somewhat similar to the adopted 1873 design.

The trade dollar specialist may recognize that this is a once in a lifetime opportunity, or certainly close to it. When Harry W. Bass, Jr., was building his collection, he never hesitated to "reach" when a coin was offered, especially if his research showed that another opportunity might not occur anytime soon. While no one can predict the future, it would seem to the present writer that any specialist hoping to own this coin would do well to throw caution to the wind, and "go for it."

Technical Aspects: Weight: 419.9 grains. Diameter: 37.8 mm. Die alignment: 180°. Die notes: This die was also used to strike pattern dollars. The globe on the obverse is inaccurate from a geographical viewpoint, and depicts North America boldly, but connected like chang-eng to what may be the Asian continent to the left, or, who knows. South America has just about disappeared and is represented by a tiny outline. Many of the stars in the flag are repunched, indicating an unsteady hand. The date 1872, from a four-digit punch, is too high on the coin, close to the base of Miss Liberty, and distant from the dentils. On the reverse, the arrows that are supposed to be grasped by the eagle's talon are, in fact, grasped by nothing and are behind the eagle's talon.

Concerning the pedigree of this coin, Numismatics, Ltd., operated by Fred Weinberg in Beverly Hills, California, has handled many fine patterns over the years (mint errors are another specialty), and no doubt this piece was much appreciated as it passed through the firm's hands.

Purchased from Numismatics, Ltd., August 12, 1974.

Barber's Liberty Head Trade Dollar

P-1418, Silver



- 1313 1873 pattern trade dollar. P-1418, J-1276. Rarity-4. Coronet Liberty Head. Proof-64 (PCGS). Silver. Reeded edge.

Obverse Design: Head of Miss Liberty by William Barber, facing left, her hair tied in a bun. A progenitor of the so-called "Sailor Head" style which in slightly different form was popularized in a 20-cent pattern in 1875. She is wearing a coronet inscribed LIBERTY, the top edge of the coronet being beaded. Around are 13 stars and, below, the date (Open 3 style).

Reverse Design: Trade dollar die inspired by the earlier Commercial dollar die, same general format: An olive wreath is open at the top and tied at the bottom with a ribbon inscribed IN GOD WE TRUST. Above, between the wreath and border is the legend, UNITED STATES OF AMERICA. Inside, the denomination TRADE DOLLAR in two lines. Below this, the two line inscription 420 GRAINS. / 900 FINE.

Surfaces: Mostly brilliant at the centers, changing to light gold and iridescent blue at the rims. A visually appealing coin, certainly one of the finest known at the grade level.

Narrative: The Barber portrait on P-1418 is numismatically significant as being one of several truly distinctive motifs in this prolific year of pattern issuance. The reverse is likewise distinctive, but in another way, as it represents a transition from the earlier Commercial dollar die.

Technical Aspects: Weight: 419.9 grains. Diameter: 37.8 mm. Die alignment: 180°.

Examples of P-1418 were included in six-coin sets of pattern trade dollars made available to numismatists (the other numbers being P-1423, 1435, 1453, 1458, and 1465). It is thought that the sale price of these sets was \$30 at the time, this information being from Ben Green, the Chicago dealer, in 1908. Green was not active in numismatics in 1873, but may have heard it from Virgil Brand or possibly from the horse's mouth (John W. Haseltine). Around this time it is known that Green had an 1884 trade dollar, a numismatic delicacy distributed by Haseltine. However, no specific mention has been made. Virgil Brand comes to the fore, as he dealt extensively with Green at the time, and also was an early owner of the 1884 trade dollar. The issuance of these sets was possibly an appeasement to numismatists in general, for outsiders had not been able to acquire delicacies and tidbits in the pattern and special strike series. However, as can be seen by even a quick perusal of any book on patterns, the aforementioned six-piece sets were only the tip of the iceberg—many more varieties were created, produced in smaller numbers, and distributed unofficially. Although one or two original sets survived—notably an example sold by Superior a few years ago and bought by hockey star Wayne Gretzky—most have been broken up. Today coins from these sets are where you find them, one at a time as here.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1314.

Bailly's 1873 Pattern Trade Dollar

P-1423, Silver



1314 1873 pattern trade dollar. P-1423, J-1281. Rarity-4. Bailly Head. Proof-65 (PCGS). Silver. Reeded edge.

Obverse Design: J.A. Bailly's Liberty Head, as popularly attributed. The portrait of Miss Liberty faces left. Her hair is coiffed close to her head, with a braid tied in a loop behind, a tress extending downward on her neck. Across her hair and the position of a diadem is a wreath of uncertain botanical attribution, perhaps intended as cotton, but in the shape of an undulating vine with bolls or possibly blossoms, and a berry or two added for good measure. Miss Liberty seems to be pouting, or perhaps she has just tasted a pickle. The visage is certainly not one of happiness and charm.

Reverse Design: William Barber's "Amazonian" reverse die. An eagle with wings open, grasps three arrows in its right claw and supports a shield with its left. The motto E PLURIBUS UNUM is in the field above the eagle. A scroll across the shield has the motto IN GOD WE TRUST. Above, the legend UNITED STATES OF AMERICA, and below, the denomination TRADE DOLLAR. Between the eagle and the denomination is the inscription 420 GRAINS, 900 FINE. The eagle motif, discussed earlier, is similar to that used on the reverse of 1872 "Amazonian" patterns by Barber.

Surfaces: A splendid coin with light golden toning with hints of iridescence at the border, against deep mirror fields. This is one of the very finest in existence of a variety which is elusive to begin with, but when seen nearly always has problems.

Narrative: The combination of the distinctive Bailly design—never mind Miss Liberty is not a "schoolgirl," "Society girl," or even a "Washlady"—and the extremely high grade of this coin, together with its attractive surfaces, yield a trade dollar that will be very special to the intending bidder. Certainly, this is one of the very finest of, perhaps, somewhat fewer than 50 pieces known.

Technical Aspects: Die notes: Open 3 in date, as on all 1873 pattern trade dollars hereoffered; indicating that such patterns were not made during the first two months of the year. This is logical, as the trade dollar was not authorized until the Act of February 12, 1873, and not implemented until after that time. However, as noted earlier, extensive production of patterns for the denomination, then called the *Commercial Dollar*, began in 1872. The Bailly die seems to employ standard Mint workmanship for the positioning of the stars, dentils, and date, and thus there is no reason to think other than that Bailly produced simply the portrait, and the die itself was made by the Engraving Department. The attribution of the die is by tradition, as it is not signed.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1316.

Bailly Head Pattern Rarity

Different Reverse

Perhaps Two Known in Private Hands



1315 1873 pattern trade dollar. P-1427, J-1285. Rarity-8. Bailly Head. Proof-62 BN (PCGS). Copper. Reeded edge.

Obverse Design: Bailly's Liberty Head as preceding.

Reverse Design: Stylistically similar to the preceding, except the motto E PLURIBUS UNUM is on a ribbon held by the eagle's beak.

Surfaces: Cleaned long ago, since retoned, now with gun-metal-blue and gold hues with some areas of copper.

Narrative: The point may be moot, as the variety is an extreme rarity. Apparently only two or three pieces exist! Its desirability is all the more significant inasmuch as the die combination is different from the preceding, and not known in silver. Thus, for completion, *this is it*. There is a single aluminum striking known, in the Smithsonian Institution where it is likely to remain forever.

Technical Aspects: Weight: 353.5 grains. Diameter: 37.8 mm. Die alignment: 180°. Die notes: A comparison of the present die with the preceding will reveal that not only is the motto differently placed and on a ribbon on the present coin, but that there are numerous topological differences among the letter placements, etc. As an example for quick reference—readily recognizable in the photographs—on the present die the 2 (420) is to the left of the T (TRADE), while on the previous die it is over that letter. An examination of the central motif is quite instructive. While the basic eagle seems to be from the same punch there are a number of small differences in the details. However, *the arrowheads and arrow shafts were added by hand* and differ between the two dies. It can be noted from the photographs that on the present die the back part of each arrowhead is embedded in the eagle's wing, while on the previous die all arrowheads are completely visible. On the present die, the incuse inscription IN GOD WE TRUST is slightly differently placed, with the top center part of the W (WE) touching the bottom-most horizontal shield line; on the earlier die this letter is positioned lower. On the present die, to the left of the bottom of the motto ribbon, immediately left of ST (TRUST), there are three vertical lines; on the preceding die there are just two.

Such differences are fascinating to the present cataloguer, and it is hoped that in the future related differences and other dies can be more completely described. At present the literature is quite sketchy on the subject.

Purchased from Brinton T. Schorer, May 3, 1973.

1873 "Double Eagle Portrait"
Pattern Trade Dollar
Classic Rarity



- 1316 1873 pattern trade dollar. P-1431, J-1289. Rarity-7. Coronet Liberty Head, Double Eagle Portrait. Proof-60 RB (PCGS). Copper. Reeded edge.

Obverse Design: James B. Longacre's portrait of Miss Liberty, the general style first employed on pattern \$20 pieces in 1849 and regular issues beginning in 1850; signed J.B.L. on neck truncation. Miss Liberty faces left, her hair tied in a bun behind her head with curls flowing behind her neck. She is wearing a coronet inscribed LIBERTY. Around, 13 stars and below, the date.

Reverse Design: The same die used to strike Pollock-1423 earlier described; Barber's "Amazonian" style. The motto E PLURIBUS UNUM individual letters in the field, not on a ribbon.

Surfaces: Cleaned some time ago, no doubt by King Farouk. Now with a bright coppery surface. Perhaps a candidate for a judicious retoning.

Narrative: This pattern trade dollar is a classic rarity among such issues, and while it would be nice if it were a gem Proof, it is not, and in terms of availability, it might not be important. The only other piece specifically cited by Andrew Pollock is that in the Connecticut State Library. Thus, the present coin may be unique in private hands. Moreover, there are no strikings in other metals of this die combination. Thus, again *this is it*, or *this may be it*, for the advanced trade dollar specialist. Once this coin crosses the block, it may never be available in the lifetime of extant bidders, unless the new owner is persuaded to part with it.

Beyond that, the combination is appealing for its distinctive character. The portrait of the \$20 is, of course, from an unrelated denomination and, logically, was never intended to be used on trade dollars. Thus, the piece was created as a delicacy. As it traces its pedigree to William H. Woodin, it is not unlikely that it was obtained from J.W. Haseltine (he of special Mint connections) or his relative and fellow coin dealer, Stephen K. Nagy. Here, indeed, is a very exciting coin.

Technical Aspects: Weight: 381.5 grains. Diameter: 37.8 mm. Die alignment: 180°.

From William H. Woodin; Waldo C. Newcomer; Sotheby's, King Farouk "Palace Collection," 1954, Lot 1923; M. Bolender; Vickery; Paramount, August 16, 1972, Lot 988. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 396.

1873 P-1441 Trade \$1 Rarity
White Metal Striking (As All)



- 1317 1873 pattern trade dollar. P-1441, J-1299. Rarity-7. Liberty Seated on globe. Proof-64 (PCGS). White metal. Plain edge.

Obverse Design: William Barber's seated figure of Miss Liberty, on a globe. Her left hand rests on the sphere and her right hand holds a pole with a liberty cap. The inscription LIBERTY appears on the globe. Bales of cotton are at her feet, and behind is a plow and sheaves of wheat. Thirteen stars are above, and the date 1873 is below.

Reverse Design: Reverse as preceding.

Surfaces: Brilliant and attractive. Far higher than the typical grade for a white metal striking, this metal being soft in character.

Narrative: This specimen is one of just a handful of pieces known of this die combination, all of which are in white metal. Apparently such pieces were not known at an early time, for R. Coulton Davis, early delineator of the series, was not familiar with it. One can conjecture that these pieces surfaced through J.W. Haseltine in the first decade of the present century, in time for listings by William H. Woodin in his important 1913 catalogue. Today, examples are extreme rarities, and, as noted, the high condition of the present piece adds further to its desirability.

Technical Aspects: Weight: 302.7 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: The obverse die bears a relationship to that used to coin P-1432-1440 (not described in the present catalogue), except that in this instance the details are different. Most notably, the handles of the plow behind the globe are long and differently formed. The portrait of Miss Liberty closely follows that used on the adopted trade dollar, the globe has counterparts among patterns of the silver dollar denomination, and is the general style with North America descended and connected with an amorphous blob that may or may not be Asia; if so, it represents millennia ago before the Bering Strait filled in. South America is represented by a recessed outline and a stippled interior, not quite as sketchy as on its silver dollar counterpart, but incorrectly located from a geographical viewpoint. Obviously, William Barber did not possess any of the common atlases of the period (such as by Johnson or Colton) or, if he did, chose not to look at them. To the extreme upper right of the four bales are depicted some lines representing the ocean. On the present coin, or possibly on the die from which it was struck, are some raised oxidation areas, superficially resembling rust pits in the die, but probably on the coin, from the sea at the left upward, ending close to star 3, and some scattered similar marks elsewhere. The date 1873 is too high in the field and close to the base. Above the date, and slightly above the ground of Miss Liberty, directly under her foot, is a coat-hanger-shaped area of Proof field, certainly not sky as it is below the level of the sea. Other comments could be made. As is the case with so many patterns of this era, the buyer can spend an enjoyable time contemplating minute differences.

From Paramount's sale of August 16, 1972, Lot 991. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 399.

1873 Pattern Trade \$1

Barber Design, "Amazonian" Reverse
P-1442, Silver



1318 1873 pattern trade dollar. P-1442, J-1300. Rarity-7+. Liberty Seated on globe. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: William Barber's die as preceding.

Reverse Design: Die with "Amazonian" style reverse, by William Barber, motto on ribbon above eagle's head.

Surfaces: A very attractive specimen, with mostly white silver surfaces accented here and there with hints of gold, particularly around the borders.

Narrative: The rarity of this variety has not been defined with precision, but it is certainly of a high order. Andrew Pollock lists just two examples in addition to the specific piece offered here. Moreover, R. Coulton Davis did not list it in his notable study—the first serious attempt at delineating these in American numismatics—*Pattern and Experimental Issues of the United States Mint*, which serially began in *The Coin Collector's Journal*, June 1885.

The present coin not only is desirable for its rarity in an absolute sense, but also as a die combination that is elusive in other metals as well (striking is known in copper with reeded edge and copper with plain edge). Thus, it is yet another focal point for the trade dollar specialist, a offering for which the *opportunity* may be more significant than the *price paid*. For rarities, today's record price is often tomorrow's bargain. Besides, the successful bidder of this coin will own it the day after the sale, while everyone else will still be searching for one.

Technical Aspects: Weight: 419.6 grains. Diameter: 37.9 mm. Die alignment: 180°.

R. Coulton Davis, a Philadelphia pharmacist, had close ties to the Mint. Walter Breen drew upon sources not specifically identified, or possibly upon his imagination, to state that Davis supplied the narcotic laudanum to grateful employees at the Mint, who responded by furnishing Davis with numismatic delicacies. The only flaw to this observation is that derivatives of opium such as laudanum were readily available at just about any drugstore in the United States, without a prescription; all one needed to do was buy a vial of Mrs. Winslow's Soothing Syrup, for example. In any event, the absence of a variety in the Davis listing indicates that he was not aware of its existence. Thus, this and other pieces not listed by Davis are nearly all extreme rarities. There are exceptions here and there, and even the rarities listed by Adams and Woodin were estimates, not fact. The writer recalls that in the Maj. Lenox R. Lohr Collection dispersal, circa 1960, there were four specimens of a particular pattern that was listed as *unique*, in Adams-Woodin. Of course, such things make numismatics a fascinating pursuit.

From Lester Merkin's sale of February 13, 1971, Lot 918. Previously from Sotheby's King Farouk "Palace Collection," 1954; *Empire Collection*. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 400.

1873 White Metal Pattern Trade \$1

Barber Design, P-1446
Classic Rarity



1319 1873 pattern trade dollar. P-1446, J-1304. Rarity-7. Liberty Seated on globe. Proof-64 (PCGS). White metal. Plain edge.

Obverse Design: William Barber's design as preceding, Liberty Seated by the sea, on a globe, with bales of cotton, plow, etc. This motif, also by William Barber, bears a slight resemblance in some aspects to the adopted design, but with important differences. Barber's lack of sense of proportion comes to the fore, and the center part of the die seems to be a disorganized scattering, including an eagle which seems to be too small for the space allowed, ribbons above and below, etc. No doubt Morgan could have done better, but at the time that engraver was still a youth in England.

Reverse Design: On this die a small eagle with wings spread, leans to the right (viewer's left), its head turned over the left wing. The eagle grasps an olive branch and three arrows in its claws. Above, a ribbon inscribed E PLURIBUS UNUM, and above this, the legend UNITED STATES OF AMERICA. Below the eagle is the two line inscription 420 GRAINS. 900 FINE. Below this, a ribbon is inscribed IN GOD WE TRUST, and along the bottom border is the denomination, TRADE DOLLAR.

Surfaces: Brilliant and white with a slight trace of toning.

Narrative: This issue brings together high quality for a white metal coin, plus great rarity (only a handful of pieces are known), plus the only metal and edge treatment for which this particular die combination is known—these factors representing yet another important *opportunity* for the connoisseur and specialist.

Technical Aspects: Weight: 288.2 grains. Diameter: 37.8 mm. Die alignment: 180°. Die notes: On the reverse die the S (TRUST) is double punched.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1141. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 401.

Classic 1873 Pattern Trade \$1 Rarity

P-1452, White Metal

Barber's Tribute to Longacre



- 1320 1873 pattern trade dollar. P-1452, J-1309. Rarity-7. Indian Princess obverse. Proof-62 (PCGS). White metal. Plain edge.

Obverse Design: Barber's Indian Princess obverse. Barber's adaptation of, probably most properly *transmogrification*, of the Indian Princess design created earlier by James B. Longacre (chief engraver at the Mint from 1844 until his death on January 1, 1869). Miss Liberty is seen as an Indian Princess, seated on a globe, wearing an Indian headdress. A pole with a liberty cap is held in her right hand, but as one might expect from Barber's lack of appreciation of design proportions, the cap is placed too high and runs into the border (see Die Notes for additional comments). Behind her are two flags, one with 13 stars. Surrounding are 13 stars, and the date 1873 is below.

Reverse Design: Described earlier; one of two "Amazonian" style reverses by William Barber, this having the motto on a ribbon above the eagle's head.

Surfaces: Brilliant with some toning. Some light rust-like oxidation is seen in the fields, not unusual for white metal strikings.

Narrative: The present coin represents an outstanding opportunity as the only seemingly available metal in which this die combination was struck; Don Taxay and Andrew Pollock list a specimen in *silver* from the Boyd Collection, (later to Sol Kaplan presumably via Farouk), but this coin is not traced today. This leaves the presently offered coin plus one other, both in white metal, as described by Pollock under P-1452. Again, the specialist will find the coin to be of commanding importance.

Technical Aspects: Weight: 303.3 grains. Diameter: 37.8 mm. Die alignment: 180°. Die notes: the obverse die is rather naive in its execution, at least in comparison to the work of Longacre. The globe displays in another manner the lack of geographical knowledge of Barber, as in the present instance what seems to be North America is most extensive at what seems to be the North Pole, South America is barely seen, etc. On the flag, the rightmost star is sharply double punched, and a few others are slightly double punched. The date 1873 is higher in the field than aesthetics might suggest. Above the date, and below the foot of Miss Liberty, is an area of Proof field—which in the present instance may represent sky—or who knows?—but not sea, as no waves were included in this die.

Purchased from Lee Hewitt, April 17, 1972. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 404.

Splendid Barber Pattern Trade \$1

Indian Princess Obverse, P-1453



- 1321 1873 pattern trade dollar. P-1453, J-1310. Rarity-4. Indian Princess obverse. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Barber's version of Longacre's Indian Princess design, as preceding.

Reverse Design: By William Barber, same as described under Pollock-1446, above.

Surfaces: Brilliant and beautiful. A touch of golden toning is seen over deep mirror surfaces.

Narrative: Designated as Rarity-4 by Andrew Pollock, this is one of the more available issues of the year. However, in the combination of high grade and attractive appearance offered here, the present coin is of a high order of desirability. However, unlike quite a few other trade dollar patterns offered here, if you "reach" for this piece and miss it, you will probably have another chance at a later time. Still, as they say, there is no time like the present.

Technical Aspects: Weight: 420.0 grains. Diameter: 37.9 mm. Die alignment: 180°.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 466.

Bailly(?) Pattern Trade Dollar

Bailly's Liberty Seated Rendition



- 1322 1873 pattern trade dollar. P-1458, J-1315. Rarity-4. Liberty Seated motif popularly attributed to J.A. Bailly. "Agricultural" Liberty motif. Proof-63 (PCGS). Silver. Reeded edge.

Obverse Design: Miss Liberty is seen in a seated position, her right hand holding a pole on which is mounted a cap, her left hand resting on a globe. In front of her to the left are two bales and a sprig of leaves, while a large sheaf of wheat is behind. Surrounding are 13 stars, and the date 1873 is below.

Reverse Design: A small defiant eagle, with the head looking quite like a *snapping turtle* (a personal verification is invited by bidders), is seen standing on a shield, its wings outstretched, grasping an olive branch and three arrows in its talons. A ribbon beneath the shield carries the inscription IN GOD WE TRUST, and the motto E PLURIBUS UNUM is in the field above. The legend UNITED STATES OF AMERICA is around the top border, with the denomination TRADE DOLLAR be-

low. Just above the denomination, in two lines, is the inscription 420 GRAINS. / 900 FINE.

Surfaces: Brilliant and beautiful, with a whisper of champagne toning. A lovely coin.

Narrative: This design is said to have been the work of Joseph A. Bailly, Philadelphia sculptor. The same motif was used on pattern 20-cent pieces of 1874. Popular wisdom has it that Bailly was commissioned by the superintendent of the Mint in 1874 to create the motif for the 20-cent denomination, thus indicating either a time warp (as the present coin is dated 1873) or the possibility that the design was created for the trade dollar in 1873 and not the 20-cent piece in 1874, or that the 1873-dated trade dollar, as offered here, was not struck before 1874. Inasmuch as this particular variety seems to have been sold fairly widely (in the context of pattern trade dollars of the year), we would opt for the explanation that it was indeed made in 1873, and that the 20-cent piece was copied from it.

Whether the work is by Bailly is not known, as the die is not signed. Our Die Notes add further comments. All in all this is a dandy trade dollar, one of a distinctive design, and one that should be highly appreciated by its new owner.

Technical Aspects: Weight: 420.2 grains. Diameter: 37.9 mm. Die alignment: 180°. Die notes: The obverse die, although attributed to Bailly, bears some hallmarks of what is thought to be William Barber's work, such as the poor geographical rendition on the globe, in the present instance showing a rather incomplete North America connected by a solid land bridge to Asia—apparently representing millenia before the Bering Strait opened. South America is barely visible and is just an outline. The head of Miss Liberty is well done, with exquisite hair detail, even on this small-sized image, that isn't necessarily representative of what Barber might have done—Barber was not as delicate in his touch. The addition of tassels to the cotton bales to the left is an interesting refinement not noticed on other dies. The veins in the leaves are incised or incuse. The liberty cap has a folded over rim and a folded over top and is much better done than normally seen. The date 1873 is of the Open 3 configuration, as on all pattern trade dollars of this date, and is very low on the die, the first digit being perhaps five times closer to the nearest dentil than to the ground above.

The small eagle on the reverse die seems oddly out of proportion. It might have given the coin a cameo effect, but this was prevented by one line of lettering above and three lines of lettering below, not to overlook the border inscriptions UNITED STATES OF AMERICA/TRADE DOLLAR. As noted, the head is an excellent rendition of a *snapping turtle*, as any numismatist with an interest in herpetology will verify. On the label below the shield, IN GOD WE TRUST is somewhat awkwardly arranged on the ribbon, with the first and last words too far left and too far right.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 468.

Important 1875 Commercial Dollar

P-1567, Copper



1323 1875 pattern commercial dollar. P-1567, J-1424. Rarity-7. Liberty by the Seashore. Proof-64 RD (PCGS). Copper. Reeded edge.

Obverse Design: Die by William Barber. Miss Liberty is seated on a globe facing left. Her left hand is on the globe, which is inscribed LIBERTY. Her raised right hand holds an

olive branch. Miss Liberty faces the sea with a ship in the distance. Thirteen stars above, and the date, 1875, below. The motto, IN GOD WE TRUST, is on a scroll above the date. The ship sails to the right (toward the east), with the sails billowing forward in that direction, but in defiance of science and logic, the smoke trails in the opposite direction. Moreover, unlike real steamships that have auxiliary sails, the stack on this particular coin is thick and almost as tall as the main mast. Obviously, William Barber did not spend enough time at the seashore (or when he did, he was sneezing and couldn't pay attention to any offshore ships—see biographical comments at the beginning of our pattern offering).

Reverse Design: This is the *Commercial dollar* die created in 1872 (our opinion) and used to make patterns only in that year, after which the *trade dollar* nomenclature was used. The 1871-dated pattern employing this reverse was probably made after 1871, and without the slightest question the piece offered here is of similar provenance—it is a *numismatic delicacy* made for a collector. In 1875 no one had the slightest idea of renaming the trade dollar back to the *Commercial dollar*. The coin is an extreme rarity, and the present combination of high quality, curious obverse and reverse die characteristics, and visual beauty add up to a piece that will attract much attention as it crosses the auction block.

Surfaces: A lovely coin, virtual perfection. Mostly original mint red with delicate hints of light toning and iridescent blue. As pretty as a picture.

Technical Aspects: Weight: 350.0 grains. Diameter: 38.0 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1876 Liberty by the Seashore

Commercial Dollar

P-1624, Copper



1324 1876 pattern commercial dollar. P-1624, J-1473. Rarity-7. Liberty by the Seashore. Proof-64 RD (PCGS). Copper. Reeded edge.

Obverse Design: By the hand of William Barber, somewhat similar to the preceding, but with many important differences. The central figure of Miss Liberty seated, right hand holding an olive branch, left hand on the globe, is from the same punchon. However, the nautical details are different on the present coin, the ship has all of its sails furled, and thus is not a candidate for incorrect depiction of wind direction, smoke, etc. However, there is another error, again because Barber wasn't paying attention when he was visiting Atlantic City (or wherever else he might have been): the main mast doubled as a smokestack and has rigging, etc., with smoke emitting from the top. Alternatively, perhaps a sailor is on top of the main mast and is smoking a cheap cigar. Enough humor. This piece is dated 1876, and the motto IN GOD WE TRUST is shown above the date on a cartouche or label rather than a scroll.

Reverse Design: Commercial dollar die as intended to be used in 1873, here used anachronistically to create a delicacy.

Surfaces: Brilliant and beautiful, superb gem mint red with hints of delicate toning. As pretty as a picture.

Narrative: For the connoisseur and specialist, this and the following two trade dollar lots are of simply *incredible* importance. Just a handful exist of all varieties combined, and often many years will elapse between the offering of a single coin at auction. Indeed, over the years only a few *advanced specialists* in the pattern field have ever had an 1876-dated trade dollar, and regarding specialists in the trade dollar field (regular series 1873-1885) who might want to spice their collection with some patterns, these numismatists have had precious few as well. This is a very exciting coin, one that will be an everlasting treasure in the cabinet of its next owner. Whatever price is paid—and any standard notions of value should be tossed out the window—the winner of this and the following lots will have pieces that may never again be offered in their lifetimes.

Technical Aspects: Weight: 357.4 grains. Diameter: 38.0 mm. Die alignment: 180°.

From Paramount's sale of August 16, 1972, Lot 1012. Previously from M.H. Bolender; Vickery.

1876 P-1626 Pattern Trade Dollar

Liberty by the Seashore
Classic Rarity



- 1325 1876 pattern trade dollar. P-1626, J-1475. Rarity-8. Liberty by the Seashore. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: William Barber's representation of Miss Liberty, same die as preceding, with main mast of vessel also serving as a smokestack (or whatever is going on), motto IN GOD WE TRUST on cartouche, dated 1876 below.

Reverse Design: The adopted type for the trade dollar. The Type II hub first used in 1876, lacking a berry on the olive sprig beneath the eagle's left talon.

Surfaces: A splendid gem, beautiful mint red with delicate toning. Absolutely gorgeous!

Narrative: The second in our offering of trade dollars dated 1876, this piece is a world-class coin, a fantastic rarity of a date seldom seen even in the most advanced collections. When the quality and appearance of the coin are added to its other attractions, again a very liberal bidding strategy is suggested—for, to quote Elvis Presley, it may be “now or never” as to whether your collection will ever include this variety.

Technical Aspects: Weight: 355.7 grains. Diameter: 37.8 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1876 P-1628 Trade Dollar Pattern

Attributed to 1876



- 1326 Undated (1876) pattern trade dollar. P-1628, J-1321. Rarity-7. Proof-64 RB. Copper. Reeded edge.

Obverse Design: Attributed to Anthony C. Paquet, this is a motif not seen elsewhere on pattern coinage. The full figure of Liberty faces left, seated on two cotton bales, a wheat sheaf behind her. She holds a laurel branch in her right hand and a ribbon inscribed LIBERTY in her left hand. At the base of the design is a scroll inscribed IN GOD WE TRUST. Thirteen stars are arranged four and two left, and seven right. There is no date.

Reverse Design: Very similar to the adopted type, however, the eagle is larger, in very shallow relief, and the olive branch is arranged differently.

Surfaces: A splendid coin, a showstopper so far as quality is concerned.

Narrative: This is one of the more interesting patterns in the trade dollar series. For many years this coin, which bears no date, was included among patterns of 1873. However, Walter Breen has suggested that this may represent the result of the \$600 paid to Anthony C. Paquet for hubs made in May 1876. At that time some thought was given to redesigning the trade dollar, and Paquet, who had been working in the private sector for over a decade, was tapped to do the work on commission.

Although the obverse of the 1876 trade dollar was slightly modified in 1876, the change had nothing to do with the pattern offered here. The reverse is a distinctive style, with the eagle being quite shallow in its relief and a more substantial bird than on the regular federal product. Although the trade dollar reverse was modified in 1875, the modification was other than that shown here. Thus, we have a mystery coin, which may or may not be the work of Paquet. In any event, the punching of the lettering, stars, etc. is strictly in the style of the Mint Engraving Department of the era, so if Paquet created anything, it was simply the central hubs or puncheons, probably not the complete die.

Thus concludes our memorable offering of three pattern trade dollars of 1876, two of them dated 1876, and the third—the one offered here—attributed by Breen to 1876, though it bears no date. Take note of the opportunity, as it may not recur for a long time, if ever.

Technical Aspects: Weight: 353.7 grains. Diameter: 37.8 mm. Die alignment: 180°.

Added to the scenario is this commentary, we pick up from R.W. Julian, *Medals of the United States Mint, The First Century, 1792-1892*, page 12:

“In 1875 Director [Henry Richard] Linderman suggested that the reverse of the trade dollar be altered, for 1876 only, to reflect the American centennial to be celebrated in that year. This idea was quashed due to the objection of Superintendent James Pollock. Instead, Linderman's idea was placed on the reverse of the 1876 Assay Commission medal. This particular medal has been very popular and desirable over the years since it is at once a centennial item and Washingtonia.”

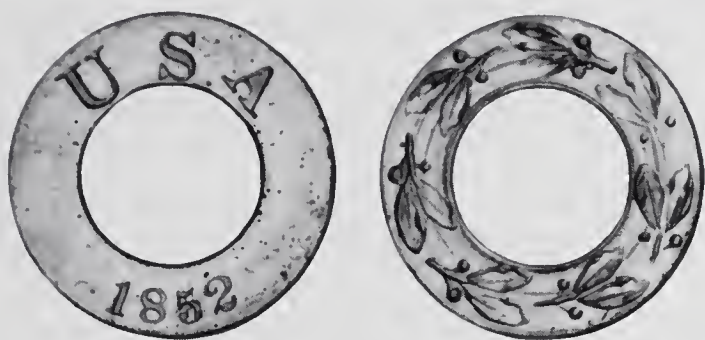
Relative to changing the design of the trade dollar at all, a student of the trade dollar series—and a reader of the editor's two-volume book set, *Silver Dollars and Trade Dollars of the United States: A Complete Encyclopedia*.—will realize full well that merchants in the Orient enjoyed and were enthusiastic

about receiving American trade dollars. These literally bumped the long-standing Mexican silver dollar out of its position of dominance, and from 1873 onward, the American trade dollar was the silver coin of choice. No doubt, had a significant new obverse or reverse been employed, or if the centennial reverse described above had been used, the *compradores* at Canton and other ports would have been confused—and would have wondered whether these new pieces represented different silver content, or some different authorization, or whatever. The trade dollar did not need “fixing” or alteration in design, as it was a spectacular success in its present form.

Purchased from Julian Leidman, July 28, 1972.

1852 Annular Gold Dollar

Copper-Nickel Composition



(photo enlarged to twice actual size)

- 1327 1852 pattern gold dollar. P-167, J-140. Rarity-6. Annular (ring-form) dollar. Proof-64 (PCGS). Copper-nickel. Plain edge.

Obverse Design: USA above and the date, 1852, below.

Reverse Design: A circle of laurel sprigs.

Surfaces: Lustrous, some die striations are seen, as made. A very attractive example.

Narrative: Struck in copper-nickel, this piece is no doubt from the alloy (88% copper and 12% nickel) first used at the Mint in 1856; thus, *de facto* it is a restrike. We would put the date of production as circa 1858-1863.

At the time there was criticism concerning the small diameter of the gold dollar, which many felt made the denomination difficult to use. The ring-form dollar shown here was an effort to make it larger in diameter without increasing the amount of gold required. The hole at the center followed the Chinese system, but, unlike the Chinese who found the hole convenient for mounting the coins on strings or cords, in America it was simply a way of increasing the diameter. A similar format was used on certain pattern cents early in the same decade.

In the general “pattern” nomenclature the terms *pattern*, *trial piece*, and *experimental piece* have been used from time to time. Quite possibly this particular coin would be called a *experimental piece*, as it was made to test a new format or concept—not to test a design.

Technical Aspects: Weight: 20.1 grains. Diameter: 16.5 mm. Die notes: The obverse die is strictly utilitarian, and consists of the letters U S A, widely spaced and without periods, individually punched. The date 1852 is from individual punches as well. The 8 is upside down and thus is slightly wider at the top, and the 2 is of a style we do not recall seeing on any federal circulating coinage—the top is open, has a fancy loop, and the bottom tail is thick and short (the top of the digit being wider). It is seen that this die was hastily contrived just to illustrate the ring form, not to represent a specific design. The reverse is of similar fabric and simply consists of seven sprigs, each with two leaves at the top and two berries attached, the berries being punched in separately. Before these leaves and berries were punched in, the die was quickly machined, with the result that there are many circular ridges. There is also a stray mark of another leaf punch near the rim—which must have been tapped lightly by mistake.

Purchased from Julian Leidman, July 28, 1972.

1872 P-1370 Pattern Gold \$1

Regular Dies in Copper



(photo enlarged to twice actual size)

- 1328 1872 pattern gold dollar. P-1370, J-1227. Rarity-7 or 8. Adopted type. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Brown with splashes of blue and iridescent toning. Exceedingly sharply struck.

Narrative: The 1872 gold dollar from regular Proof dies, struck in copper, is an incredible rarity. It may be that just two or three are known, in which case it should be listed as Rarity-8. If four or five are known, it is high Rarity-7. Years may elapse between offerings of this variety. Apparently, only a few off-metal strikings of gold coins were made this year.

Technical Aspects: Weight: 16.5 grains. Diameter: 14.9 mm. Die alignment: 180°. Die notes: On the reverse the date is from a four-digit logotype; the base of the 7 is slightly to the right of the ribbon peak.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1136.

1873 P-1475 Closed 3 Gold \$1

Regular Dies in Copper



(photo enlarged to twice actual size)

- 1329 1873 pattern gold dollar. P-1475, J-1331. Rarity-7. Adopted type. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type with Closed 3 in the date.

Surfaces: Mostly magenta surfaces on the obverse with tinges of blue; the reverse is just the opposite, mostly blue with tinges of magenta. Sharply struck.

Narrative: Again, only a few copper strikings are known from the Proof dies of the gold dollar. The present piece is particularly significant as it comes from the cabinet of “Mr. 1873, Harry Boosel.” It may be a long time, perhaps years, until this opportunity recurs.

Technical Aspects: Weight: 16.5 grains. Diameter: 14.9 mm. Die alignment: 180°. Die notes: On the obverse it is noted that the A (STATES) is out of register and is tilted right; however, this is a factor of the master die and extends across different dates—not just 1873. The reverse is of the Closed 3 variety, which at quick glance appears to be an 8—providing the reason why the style was changed later in the year.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 685.

1873 P-1476 Pattern Gold \$1

Regular Dies in Aluminum



(photo enlarged to twice actual size)

- 1330 1873 pattern gold dollar. P-1476, J-1332. Rarity-8. Adopted type. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type with Closed 3 in the date.

Surfaces: Brilliant and beautiful. A splendid coin.

Narrative: This is the first in an illustrious complete offering of 1873 gold denominations struck in aluminum from Proof dies—an incredible presentation, an incredible opportunity. The only other piece cited by Andrew Pollock was that in worn condition (EF) sold as part of the Farouk Collection. The present piece was illustrated by Harry Boosel in his article, "1873," in the *Numismatic Scrapbook Magazine*, April 1957—one of several pioneering studies that Harry did on the date punches and other features of this particular year.

Note: See other lots of 1873 denominations for a complete 1873 gold Proof set struck in aluminum.

Technical Aspects: Weight: 5.0 grains. Diameter: 14.9 mm. Die alignment: 180°. Die notes: Faint die lines, especially on the reverse.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 700.

1874 P-1510 Pattern Gold \$1

Regular Dies in Copper



(photo enlarged to twice actual size)

- 1331 1874 pattern gold dollar. P-1510, J-1365. Rarity-8. Adopted type. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Rich saddle leather brown with hints of sea green and magenta. Sharply struck. A splendid coin from every aspect.

Narrative: Andrew Pollock traces the existence of three pieces, one of them being worn, leaving two full Proofs. It could be that these two are one and the same coin (the piece offered here), as the year offerings do not overlap. From any perspective this lovely coin is a rarity of incredible proportions, and the same can be said concerning the opportunity involved.

Technical Aspects: Weight: 17.1 grains. Diameter: 14.9 mm. Die alignment: 360°. Die notes: On the obverse the shaft of the first plume feather is partially incomplete due to the master die not being impressed to full depth; this is not noticeable except under high magnification.

From New England Rare Coin Auctions, 1979 ANA sale, July 29, 1979, Lot 1340. Formerly in the reference collection of Mocatta Metals, one of the most active traders in gold and silver during the heady days of the late 1970s (and at other times as well).

1857 P-226 Pattern Quarter Eagle

Longacre's Liberty Head

High Date Variety



- 1332 1857 pattern quarter eagle. P-226 gilt, J-189. Rarity-7+. Coronet Liberty Head. High Date. Proof-62. Copper, gilt. Reeded edge.

Obverse Design: The obverse depicts the portrait of Miss Liberty facing left, with a coronet inscribed LIBERTY, virtually identical to that used on nickel three-cent pieces first made in 1865. At that later time Longacre did the easy thing and copied his 1857 die.

Reverse Design: An eagle with wings raised, having a shield on its breast. Three arrows and an olive branch are held by its claws. Around, the legend UNITED STATES OF AMERICA, and below, the denomination 2 1/2 D.

Surfaces: Sharply struck with matte-like lustre created by the gilding process. Very minor pitting is noted on the highest points of the obverse.

Narrative: This is the high date variety with the digit 7 extremely close to Miss Liberty's hair curl. Based on notes by Andrew Pollock, this high-date variety appears to be much scarcer than the low date offered in the next lot. Interestingly, Pollock assigned *different numbers* to different die positions of most patterns he discovered or picked up from listings found after the Judd reference, but in this particular instance he used only a single number, P-226.

This is one of the more curious patterns of its era. The obverse is no doubt by James B. Longacre, for he is credited with using the same obverse years later on the 1865 three-cent piece. The reverse seems to be in the style of Anthony C. Paquet, but as noted elsewhere in this catalogue, it is dangerous to attribute unsigned dies to specific people at the Mint during this year, unless there is documentary evidence for substantiation. It is known that Paquet made letter punches and supplied them to the Mint, including in the year 1857, but it is also known that during the general decade 1857-1867, workmen from the outside sector were in the Engraving Department on a temporary basis, among these being P.F. Cross and William Key (in the outside world, Key had a very large business of making tokens and medals). Perhaps we should take a leaf from the guide book used by art dealers and collectors and say "In the style of Paquet."

Moreover, in the course of spending a lot of time a few years ago doing research on pattern *cents* of the late 1850s—which were prolific—little information was found concerning this die, although, indeed, it was used to strike cent patterns (P-222). This was reflected by the lack of counterpart patterns with the same motif in higher denominations such as \$5, \$10, or \$20.

Technical Aspects: Weight: 38.3 grains. Diameter: 17.7 mm. Die alignment: 180°. Die notes: The obverse date is slightly too high and nearly touches the curl. On the reverse the alignment and spacing of the letters in STATES is somewhat erratic.

Purchased from Lee Hewitt, April 17, 1972. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 88.

1857 P-226 Pattern Quarter Eagle

Longacre's Liberty Head

Low Date Variety

Discovered by Harry Bass



1333 1857 pattern quarter eagle. P-226 gilt, J-189. Rarity-6+. Coronet Liberty Head. Low Date. Proof-62. Copper, gilt. Reeded edge.

Obverse Design: Longacre's Liberty Head design as preceding, the style used years later for the nickel three-cent piece.

Reverse Design: The reverse design as preceding, in the style of Anthony C. Paquet, featuring a rather "surprised" appearing eagle—for want of a better description—with thin wings, holding the requisite olive branch and arrows. Inscriptions in letters of the Paquet style surround.

Surfaces: Brilliant, warm bright gold, a splendid coin.

Narrative: This is the low date variety with the digit 7 distant from Miss Liberty's hair curl. This variety was discovered by Harry Bass who, during the 1970s, spent quite a bit of time studying patterns carefully under high magnification. His quest for different variations in punctuation, date placement, etc., explains his acquisition of multiple examples of certain issues (a policy which comes to the fore later in the catalogue under our offering of examples of P-1759).

Both this lot and the preceding lot offer an opportunity to acquire a very curious pattern \$2.50 of this era.

Technical Aspects: Weight: 37.9 grains. Diameter: 17.7 mm. Die alignment: 180°. Die notes: On the present coin the date is lower in the field, with the 7 being about equidistant between a dentil and the curl.

Harry W. Bass, Jr. notes: Obverse: Different die!

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 993. Illustrated in *United States Patterns and Related Issues*, by Andrew W. Pollock III, as figure 89.

1861 P-332 Pattern Quarter Eagle

Regular Dies in Silver

Struck on a Dime Planchet



(photo enlarged to twice actual size)

1334 1861 pattern quarter eagle. P-332, J-281. Rarity-8. Adopted type. Proof-63 (PCGS). Silver, struck on a dime planchet. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Sharply struck with brilliant, light silvery gray lustre. A lovely pattern quarter eagle, quite a curiosity, sure to delight the next owner.

Narrative: Struck on a dime planchet (per New Netherlands Coin Co.). The weight is exactly the same as that for dimes of

the period and the diameter is 0.1 mm. larger than the standard for dimes. Just three examples are known, with two minor obverse die varieties (as described under Die Notes). The presently offered coin is just one of possibly two known from this die, the other being the Farouk coin (which hasn't been studied—and may *not* be from this die, but the possibility exists).

The creation of 1861 quarter eagles struck on dime planchets is yet another Mint mystery. It would seem that if on a particular day someone at the Mint used two or three dime planchets to create numismatic rarities, they would have been done at the same time and from the same die pair, not from two different obverses. As the pieces were struck from *business strike*, not Proof dies, they were probably not intended as trial pieces or set up pieces; besides, trial pieces would typically be struck in copper. If they were made as Mint errors, by the inadvertent feeding of dime planchets into a quarter eagle press, then this would have happened multiple times in 1861, but not in, for example, 1860.

Technical Aspects: Weight: 38.4 grains. Diameter: 18.0 mm. Die alignment: 180°. Die notes: Two die varieties are known of P-332—for some reason Andrew Pollock did not assign them different numbers, though he described them in detail. On the present coin a curl of Miss Liberty's hair is centered over the final 1; on the second variety, the curl is centered over the right side of the final 1 (the Bass Collection example of the second variety has been retained by the Foundation).

George D. Woodside, whose name is associated with two of the three known pieces, was a resident of Philadelphia. Moreover, he enjoyed patterns, and when New York Coin & Stamp Company auctioned his cabinet on April 22-23, 1892, it contained *eight different varieties* of 1856 Flying Eagle cents in various metals—a fantastic accomplishment. Indeed, his specialty is reflected by the title given to the description of the offering, *Catalogue of the Remarkably Fine Collection of U.S. Pattern and Experimental Coins formed by Mr. Geo. D. Woodside, Philadelphia, Pa.* Woodside must have been a pal of J. Colvin Randall, a well-known dealer who, in the 1870s, was associated with J.W. Haseltine, but who later became estranged (after which Haseltine plagiarized much of Randall's research and published it under the "Type Table" title in 1881). In 1899 Randall's sight was failing, and forced to give up his numismatic specialty, he sold his inventory and personal collection to George D. Woodside with the understanding that Woodside would continue the trade. However, if Woodside did this, it was not in an aggressive manner, as little is known of his activities. In spring 1900, Woodside sold his personal collection of United States gold coins to the Chapman brothers, S.H. and Henry.

The name Woodside, hardly common, crops up elsewhere in numismatics here and again, including J.G. Woodside, who in 1877 was employed at \$4 per day as a watchman at the Carson City Mint, a position he had held since 1872. Significantly, Woodside's employment application noted that he was born in Pennsylvania. In more modern times, W.W. Woodside, a distinguished numismatist of Pittsburgh, Pennsylvania, was well liked, well respected, and for many years was the curator of the numismatic collection at the Carnegie Museum.

From *New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 10. Previously from Barney Bluestone, 76th Sale, September 1942, Lot 634. Before that it appeared in the aforementioned Woodside Collection sale, 1892, as Lot 120. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 154.*

1865 P-512 Pattern Quarter Eagle

Regular Dies in Copper, Gilt



- 1335 1865 pattern quarter eagle. P-512 gilt, J-439. Rarity-7. Adopted type. Proof-60. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Rich, warm gold surfaces.

Narrative: This example is not listed in Andrew Pollock's census of the variety. Just four or five examples are known, including this coin, the Lemus Collection coin, the example in the Connecticut State Library, and appearances in the 1983 ANA Sale, New Netherlands 61st Sale, and Auction '86.

In 1865 a number of Proof strikings were made of various gold denominations, probably a dozen or more impressions of each value, although in keeping with Mint practice at the time, records were either destroyed or not created to begin with. Today the variety is probably on the high side of Rarity-7, meaning there may be 10 to 12 pieces known.

Technical Aspects: Weight: 41.3 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: The obverse logotype is high and significantly closer to the neck than to the dentils. The last digit is of the "plain" 5 style. Some raised die pits are seen on the portrait.

Purchased from Fred Sweeney, September 18, 1972.

1871 P-1306 Pattern Quarter Eagle

Regular Dies in Copper, Gilt



- 1336 1871 pattern quarter eagle. P-1306 gilt, J-1164. Rarity-7. Adopted type. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Brilliant and beautiful, appearing quite like a regular-issue Proof gold coin. In fact, absent weighing this piece, few people could tell the difference.

Narrative: Off-metal strikings of gold coins dated 1871 are extreme rarities, quite unlike the 1865 described in the preceding lot. Andrew Pollock published his knowledge of four extant pieces, one of which was worn.

Technical Aspects: Weight: 37.1 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: Light pinpoint die chips of Miss Liberty's profile. The date logotype is to the left, approaching the top of the first digit very close to the neck, but not touching it. The portrait of Miss Liberty has many raised areas, including a prominent "island" opposite the left side of the loop and more or less above the space between the 8 and the 7 of the date.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1131.

1873 P-1477 Pattern Quarter Eagle

Regular Dies in Copper



- 1337 1873 pattern quarter eagle. P-1477, J-1333. Rarity-8. Adopted type. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type with Closed 3 in the date.

Reverse Design: The adopted type.

Surfaces: Lovely brown surfaces with hints of gold and electric blue. A splendid coin.

Narrative: Off-metal strikings of 1873, while rare, come on the market more often than do those of 1871. At least this is the recollection of the cataloguer, but upon inspection of Andrew Pollock's book, we see only three different specimens listed, one of which is worn. If there are only three known, then the rating should be changed to Rarity-8 (perhaps Andrew Pollock knew of more but did not list them, he calls it Rarity-7, meaning that four to 12 are known).

The combination of a high grade and beautiful aesthetic appeal yields a highly desirable coin. To this can be added the aura of the 1873 date, a numismatic favorite for a long time.

The off-metal strikings from the various Proof gold denomination dies are of the Closed 3 format, indicating that they were probably made fairly early in the year (in contrast, pattern trade dollars dated 1873 all have Open 3 configuration).

Technical Aspects: Weight: 37.2 grains. Diameter: 18.0 mm. Die alignment: 180°. Die notes: The obverse date logotype, with small 3, is low, with the left side of the first digit being about three times closer to the dentil than the top of the same digit is from the neck. The 3 is of the closed style.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 686.

1873 P-1478 Quarter Eagle

Regular Dies in Aluminum



- 1338 1873 pattern quarter eagle. P-1478, J-1334. Rarity-8. Adopted type. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type with Closed 3 in the date.

Reverse Design: The adopted type.

Surfaces: Fully brilliant and beautiful.

Narrative: A splendid specimen of a first-class rarity, a coin which probably is Rarity-8, as there seems to be no specific evidence to the contrary. Perhaps Andrew Pollock was being ultra conservative when he called it Rarity-7. An incredibly gorgeous coin, an incredible rarity, an incredible opportunity.

Note: See other listings which in the aggregate comprise a complete 1873 gold Proof set struck in aluminum.

Technical Aspects: Weight: 11.1 grains. Diameter: 18.0 mm. Die alignment: 180°. Die notes: Same die as preceding.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 701. Previously from King Farouk "Palace Collection," 1954, but if so, the grade listed in the Pollock reference is not correct; possibly this is from some other source.

1875 P-1578 Pattern Quarter Eagle

Regular Dies in Aluminum



(photo enlarged to twice actual size)

- 1339 1875 pattern quarter eagle. P-1578, J-1435. Rarity-7. Adopted type. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A brilliant gem. Superb!

Narrative: The condition of this coin and its elusive quality—it is at the very least *high Rarity-7*, and maybe *Rarity-8*—make this coin a showpiece. However, perhaps even more important is that among regular quarter eagles the 1875 is one of the most highly prized dates—a classic rarity. Thus, these elements combine in the present coin to create, shall we say, a landmark *plus*.

Technical Aspects: Weight: 12.1 grains. Diameter: 17.9 mm. Die alignment: 180°. Die notes: The logotype is very substantial this year, giving a bold aspect to the coin. The numeral 7 is a bit thin, particularly in comparison to the nearby 8, and the 5 has an overly large flag. The same dies were used to strike Proofs.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1326.

1878 P-1757 Pattern Quarter Eagle

Morgan's Liberty Head Design

Copper, Gilt



- 1340 1878 pattern quarter eagle. P-1757 gilt, J-1567. Rarity-6+. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: Head of Miss Liberty by Morgan, signed with an incuse M on neck truncation. She is shown facing to the left, with abundant hair done in waves, tied at a bun in the back, and with tresses falling down behind her neck. She has two ribbons, one of which is inscribed LIBERTY and touches her forehead, the other of which contains a symmetrical leaf pattern. The inscription E PLURIBUS UNUM is around the border, and the date 1878 is below, the latter curved to match the border.

Reverse Design: On the reverse is seen a perched eagle with large wings, somewhat similar to that seen on certain pattern dollars of the era. The lettering is small, arranged around the border, and presents a somewhat better appearance than the obverse. However, in its entirety, this is not one of Morgan's artistic masterpieces.

Surfaces: Sharply struck with light yellow gilt surfaces which are subdued and matte-like.

Narrative: The present piece is an important entry in the pattern sweepstakes of the year 1878, and as a denomination is quite a bit scarcer than the half dollar, silver dollar, \$5, or \$10 pieces.

The present variety is quite scarce, certainly high *Rarity-6*, challenging *Rarity-7*.

Technical Aspects: Weight: 33.9 grains. Diameter: 20.5 mm. Die alignment: 180°. Die notes: On the obverse the date was probably entered from individual punches.

From New Netherlands Coin Co., 61st Sale, June 30, 1970, Lot 66. Previously from B. Max Mehl, Beldon Roach Collection, February 1944, Lot 1028.

1865 P-516 Pattern \$3 Gold

Regular Dies in Copper, Gilt



- 1341 1865 pattern three dollars. P-516 gilt, J-441. Rarity-7. Adopted type. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Beautiful brilliant surfaces, deeply mirrored. A splendid coin which closely resembles a gold striking.

Narrative: The present piece is another entry in the off-metal series of gold denomination dies for this year. The piece is gilt, attractively so, and will be a fine addition to an advanced collection. Also to be considered is the status of the 1865 as one of the scarce dates of its era—business strikes are very elusive. The present coin represents a very important opportunity.

Technical Aspects: Weight: 43.8 grains. Diameter: 20.4 mm. Die alignment: 180°. Die notes: Reverse with date in bold four-digit logotype punch, deeply impressed; positioned as illustrated.

Harry W. Bass, Jr. notes: Gilt copper trial piece. Obverse: Most of J.B.L. visible. "Ghosting" around head. Reverse: Date markedly canted up to right, 6 centered under L. 186 as strong as 5.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1045.

1868 P-728 Pattern \$3 Gold

Regular Dies in Aluminum



- 1342 1868 pattern three dollars. P-728, J-655. Rarity-7. Adopted type. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Brilliant with a hint of toning.

Narrative: A splendid specimen, probably struck in the year indicated, most certainly from dies used to make Proof gold issues, as noted in Harry Bass' comments below. Similar to other aluminum strikings of this year, the 1868 \$3 appears on the market now and again, but on balance is seldom seen and unquestionably rare.

Technical Aspects: Weight: 18.1 grains. Diameter: 20.6 mm. Die alignment: 360°. Die notes: On the reverse some minor recutting is seen at the upper left interior of the 8 (1868); the leaf to the left of the 1 is skeletal.

Harry W. Bass, Jr. notes: Dies of regular Proofs, upset. Aluminum. Proof. Medal struck, one die rotated 180° from normal. Obverse: Has convex appearance. Most of J.B.L. visible. Rust lumps visible within ED and R. Reverse: Appears concave. Date nearly centered, slightly canted down to right. Numerals as those of 1867. Final 8 a bit heavy.

Purchased from Julian Leidman, August 14, 1971.

1869 P-858 Pattern \$3 Gold

Regular Dies in Aluminum



(photo enlarged to twice actual size)

- 1343 1869 pattern three dollars. P-858, J-773. Rarity-7. Adopted type. Proof-64. Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Brilliant and beautiful.

Narrative: Aluminum impressions from the 1869 Proof dies are exceedingly rare, definitely more so than the earlier offered 1868. Apparently, only a handful were struck. Andrew Pollock accounts for just four specimens, which may include duplicate listings, but in any event includes one that is worn. Thus, the present opportunity is highly important.

Technical Aspects: Weight: 13.6 grains. Diameter: 20.6 mm. Die alignment: 180°. Die notes: Reverse with date deeply impressed from four-digit logotype, the first digit being somewhat disproportionate and with a nearly horizontal flag at the top, much bolder than the serifs at the base; the serifs are of unequal length.

Purchased from Stanley Kesselman, August 30, 1971.

1872 P-1380 Pattern \$3 Gold

Regular Dies in Copper



(photo enlarged to twice actual size)

- 1344 1872 pattern three dollars. P-1380, J-1238. Rarity-7. Adopted type. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Cleaned at one time, now mainly orange with some toning. On the reverse, scarcely noticeable, are some scratches above S (DOLLARS).

Narrative: Copper impressions of the 1862 gold coins of all denominations are very rare, and the present piece fits the rule. Just four examples were known to Andrew Pollock, a statement which says it all. Thus, the piece is *high* Rarity-7.

Technical Aspects: Weight: 40.8 grains. Diameter: 20.5 mm. Die alignment: 180°. Die notes: Date possibly from a three-digit punch with the 2 added separately, the latter figure leaning left and nearly touching the 7.

Harry W. Bass, Jr. notes: Different collar. Obverse: That of 1869 #1 Proof. Moderately hubbed, 60% of J.B.L. visible. E(D) partially filled. "Ghosting" around head. Reverse: Date level. 7 twice as distant from LA as

from bow loop top. 8 is exactly centered beneath opening between LL. Top 40% of left bow loop opening is mirrored.

Purchased from Brinton T. Schorer, February 1, 1972.

1873 P-1479 Pattern \$3 Gold

Regular Dies in Copper



(photo enlarged to twice actual size)

- 1345 1873 pattern three dollars. P-1479, J-1335. Rarity-8. Adopted type. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type with Closed 3 in the date.

Surfaces: Light brown and iridescent surfaces.

Narrative: Only three different specimens of this variety have been traced by Andrew Pollock (one of which is worn), seemingly making it Rarity-8 (as we have noted above), but noted in his reference as Rarity-7. Regardless, the issue is exceedingly rare, and typically years will pass between offerings.

Technical Aspects: Weight: 40.2 grains. Diameter: 20.5 mm. Die alignment: 180°. Die notes: Reverse with closed 3 in date, four-digit logotype deeply impressed.

From RARCOA's sale of the Harry X Boosel "1873" Collection April 28, 1972, Lot 687.

1873 P-1480 Pattern \$3 Gold

Regular Dies in Aluminum



(photo enlarged to twice actual size)

- 1346 1873 pattern three dollars. P-1480, J-1336. Rarity-7. Adopted type. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type with Closed 3 in the date.

Surfaces: Brilliant and beautiful, about as nice as the day it was minted.

Narrative: Another splendid item from the full set of 1873 aluminum impressions from gold Proof dies, as offered under various denominations in the sale. There is much to be learned concerning the \$3 issues of 1873, as there is no consensus at present as to what is an original, what is a re-strike, and the various circumstances under which the various coins were struck. The notes given below by Harry Bass are of permanent value in this regard.

Note: See other listings which in the aggregate comprise a complete 1873 gold Proof set struck in aluminum.

Technical Aspects: Weight: 12.7 grains. Diameter: 20.5 mm. Die alignment: 180°. Die notes: Dies as preceding; see further notes below.

Harry W. Bass, Jr. notes: Obverse: That of 1869 #1 Proof. Moderately hubbed, 60% of J.B.L. visible. Left interior of E(D) filled. "Ghosting" around head. Faint rust in field below (N)l, in front of nose, below R. Appears convex. Reverse: Closed 3. Date very low, canted up to right relative to DOLLARS. OL(L) and 187 are weak with porous surfaces. Appears dished (concave). Left interior leaf opposite date is but a tip fragment.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 702.

1874 P-1515 Pattern \$3

Regular Dies in Aluminum



(photo enlarged to twice actual size)

1347 1874 pattern three dollars. P-1515, J-1370. Rarity-8. Adopted type. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Brilliant and beautiful. Another superb coin.

Narrative: We do not recall ever having handled an example of P-1515 before, which in itself is remarkable. Andrew Pollock lists just two examples—this one plus a worn piece in the Farouk Collection. Whether or not this pattern is ever a part of your collection may well depend upon your success in bidding when this lot crosses the block. The coin is superb in quality and extraordinary in rarity.

Technical Aspects: Weight: 11.9 grains. Diameter: 20.4 mm. Die alignment: 180°. Die notes: Date 1874 slightly left of the normal position seen on coins of this denomination.

Harry W. Bass, Jr. notes: First S at bottom. Obverse: That of 1873 #3 (Open 3) Proof. Die scratch from denticle above O(F) to that letter. Reused for Proofs of 1875. Very lightly hubbed; tops only of J.B.L. visible, portion of front of headdress missing (distinctive). No "Ghosting." Reverse: Date well to left, centered between DOLLARS and top point of ribbon loop; level relative to DOLLARS. Top of 1 is centered beneath O.

Purchased from Julian Leidman, September 16, 1971.

1879 P-1835 Flowing Hair Stella

Struck in Aluminum



(photo enlarged to twice actual size)

1348 1879 pattern four dollars. P-1835, J-1637. Rarity-7. Flowing Hair. Proof-67 (PCGS). Aluminum. Reeded edge.

Obverse Design: A head of Liberty faces left, her hair combed back and flowing in curls behind her neck. Her hair is held by a band inscribed LIBERTY. Around, the inscription * 6 * G * .3 * S * .7 * C * 7 * G * R * A * M * S * and below, the date 1879.

Reverse Design: A single large star serves as the central motif, inscribed with incuse lettering ONE STELLA 400 CENTS. Around, in small letters, the mottoes E PLURIBUS UNUM and DEO EST GLORIA. In large letters, around the border, the legend UNITED STATES OF AMERICA above, and the denomination FOUR DOL. below.

Surfaces: Brilliant with light toning. A superb specimen.

Narrative: As an aluminum striking the 1879 \$4 Stella is at least 50 times rarer than its gold counterpart! Over a long period of years, few have appeared on the market, and even the most advanced pattern cabinets are apt to lack an example. The Pollock reference lists just five pieces, which may represent duplicate appearances of some.

Technical Aspects: Weight: 19.3 grains. Diameter: 21.7 mm. Die alignment: 180°. Die notes: On the obverse the elements were punched by hand, including the date. On the reverse, the letters within the star are incuse—as on all of this denomination—an interesting touch, as it is unusual for so many letters and numbers to be in this style. The letters around the border are punched in by hand, and are of varying alignment, the G (GLORIA) being too high, for example. Other comments could be made.

Historical Information: In the form of gold strikings, the \$4 coin or the Stella, so-called from the star on the reverse, was produced in 1879 and 1880. Honorable John A. Kasson, United States Minister to Austria, believed that a coin of this value could be readily used by foreign travelers as it was worth about the same as certain coins of similar weight that were popular in France, Germany, and other European countries. Reflective of its intended international nature, the obverse inscription gives its metallic components expressed in the metric system. Also, the alloy provided the opportunity to use both gold and silver. Similar to Dana Bickford's \$10 pattern of 1874 (see subsequent listing) and other metric and international proposals, the idea went nowhere.

Regardless of the logic or lack thereof concerning whether such a piece could effectively circulate, the \$4 Stella provided a forum for Chief Engraver Charles E. Barber and one of his assistants, George T. Morgan, to each create a motif. Flowing Hair (Barber) and Coiled Hair (Morgan) styles were created. Of the 1879 Flowing Hair design (the gold counterpart of the aluminum striking offered here) at least 400 were struck, perhaps more. Quite a few of the gold impressions were made available to congressmen, perhaps accounting for a number of impaired and circulated pieces known today. In addition to gold impressions, strikings were made in copper, aluminum, and at least one in white metal, the latter crossing the block in our sale of the Polis Collection in 1991. Aluminum and copper impressions, while rare in their own right, are probably even more elusive in terms of pieces that today show their original surface, for some have been gilt.

From Stack's sale of the Garrett Collection, March 12, 1976, Lot 668. This was offered as a set of four Stellas struck in aluminum. Previously from the Dr. Edward Maris Collection.

1804 Half Eagle Restrike

P-6080, Silver

Exceedingly Rare

Possibly Unique



(photo enlarged to twice actual size)

1349 1804 pattern half eagle. P-6080, J-30. Rarity-8. Restrike of adopted type. MS-65. Silver. Plain edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Struck from extensively rusted dies, probably circa 1860. See Die Notes. Attractively toned in light gold with hints of sea green and gunmetal-blue. Within the context of being a restrike from rusty dies, it is a very nice example.

Narrative: A restrike from very heavily rusted dies, produced

under circumstances very similar to the large cent restrike bearing the same date. Most likely produced in the 1860s, during a period when several different restrikes were produced, including the 1804, 1810, and 1823 cent restrikes, and the 1811 half cent restrike.

So far as is known, this coin is unique. Its earlier provenance is given in the pedigree information below, but we add the comment that at one time it may have been owned by H.O. Granberg, the well-known collector and dealer of Oshkosh, Wisconsin, who handled many rarities, particularly in the decade 1910-1920. The present coin is of interest not only to collectors of patterns, restrikes, and unusual items, but also to the specialist in early gold coins.

Quite a bit of information regarding old dies has been brought to print by Don Taxay, Mark Borckardt, and others, and if the successful bidder would like further information and sources of inquiry, we would be happy to provide the same.

Technical Aspects: Weight: 108.0 grains. Diameter: 25.1 mm. Die alignment: 180°. Die notes: The obverse die is shattered, with a vertical crack extending from L (LIBERTY) downward to the portrait, past the 4 (1804) to border; another crack extends from the center of the head, left through star 5. Another crack is seen through the throat of Miss Liberty, and another through her cheek; a clash mark is in the obverse field below the chin. The die is extremely rusted overall, probably the result of having been stored in damp circumstances for, say, 55 years before it was used in the present regard. The reverse, while not exhibiting obvious cracks, is deeply rusted, with pits over the entire surface. A tiny crack is seen from where the eagle's neck meets the shield at the upper right, extending through the shoulder of the wing. What may be another crack is between the eagle's wing and E (AMERICA) and closer to the wing. Other light cracks may exist but be masked by the rust.

From New England Rare Coin Auctions' 1979 ANA sale, July 29, 1979, Lot 1276. Previously from Virgil M. Brand, then in New Netherlands Coin Co.'s 41st sale, September 1953, Lot 420; Paramount's Davis Sale, February 1975, Lot 550; Paramount's Burnheimer Sale, May 1976, Lot 1193; Superior's Crouch Sale, June 1977, Lot 598. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 740.

1860 P-320 Pattern Half Eagle

Longacre's Liberty Head



1350 1860 pattern half eagle. P-320 gilt, J-272. Rarity-6. Capped Liberty Head facing right. Proof-64. Copper, gilt. Reeded edge.

Obverse Design: A capped bust of Liberty faces right, the cap ornamented with three stars. Over her right shoulder is a ribbon inscribed LIBERTY. Around, 13 stars and below, the date, 1860. The general configuration is that copied by William Barber years later to create standard silver patterns.

Reverse Design: An eagle with wings outstretched, grasping an olive branch and three arrows in its claws. From its beak is a ribbon with the motto E PLURIBUS UNUM. Around, the legend UNITED STATES OF AMERICA, and below, the denomination FIVE DOLLARS.

Surfaces: Sharply struck with bright yellow-gold mirrored surfaces. Obverse and reverse die striae are present, along with a few very minor hairlines.

Narrative: The larger diameter and thinner planchet was intended to prevent the fraudulent practice of splitting the larger gold coins and replacing the gold insert with metal of lesser value. At the time, platinum was the popular choice as the specific gravity is very near that of gold, and at that time, platinum was worth far less on the market.

Harry Bass was fascinated by this particular variety, and acquired several specimens, no doubt studying their weights (which vary considerably as a comparison of this and the next two lots indicate), but perhaps also hoping to discover die varieties.

This lot, and Lot 1352, are both on thin planchets with an approximate weight of 66 grains. The next lot, from the same obverse and reverse dies, and also gilt, is on a thick planchet with a weight of just under 120 grains. Although not offered in the present sale, further examples are known on planchets with weights in excess of 140 grains.

Technical Aspects: Weight: 65.2 grains. Diameter: 26.9 mm. Die alignment: 180°. Die notes: Obverse and reverse dies (including obverse die state) as preceding.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 484.

1860 P-320 Pattern Half Eagle

Duplicate



- 1351 1860 pattern half eagle. P-320 gilt, J-272. Rarity-6. Capped Liberty Head facing right. Proof-64. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Bright yellow-gold surfaces are subdued by heavy striae. No hairlines or other abrasions are immediately evident.

Narrative: A second example of P-320, the present piece being nearly twice the weight of either of the other two offered.

Technical Aspects: Weight: 119.1 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: Obverse and reverse dies (including obverse die state) as preceding.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 9. Previously from B. Max Mehl, Col. Porter Sale, June 1942, Lot 1309.

1860 P-320 Pattern Half Eagle

A Third Example



- 1352 1860 pattern half eagle. P-320 gilt, J-272. Rarity-6. Capped Liberty Head facing right. Proof-62. Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant and beautiful. A splendid specimen.

Narrative: A third and final example of this variety.

Technical Aspects: Weight: 66.6 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: On the obverse the portrait is small, which against an open field gives the piece a cameo-like appearance. The date is in small numerals, horizontally arranged. The word LIBERTY is ornately cut with vertical ribs and is incuse on the ribbon. The stars on the headband of Miss Liberty are overly large and seem to be lightly secured. On the back fold of Miss Liberty's cap are many raised rust spots and some lint. On the reverse the V (FIVE) is an inverted A! The *cognoscenti* will know that this comment relates the die somewhat to a certain die made for Clark, Gruber and Co. during the same era. The eagle on the reverse is small and delicate with regard to the surrounding field and again gives a cameo-like appearance while the eagle itself seems to be a bit awkward in portrayal. The motto on the ribbon is incuse.

Purchased from Lee Hewitt, April 17, 1972.

1861 P-336 Pattern Half Eagle

Longacre's Liberty Head



- 1353 1861 pattern half eagle. P-336, J-283. Rarity-6+. Capped Liberty Head facing right. Proof-63 BN (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Capped Liberty Head as preceding, but from a different die, the present bearing the date 1861.

Reverse Design: As preceding.

Surfaces: A splendid specimen, rich brown with splashes of iridescence. Sharply struck with moderately deep mirrored fields. The planchet appears to be slightly dished.

Narrative: The 1861-dated version of this interesting large-diameter coin is slightly scarcer than its 1860 counterpart. As noted earlier, the intention was to create a gold coin of greater diameter and less thickness, to prevent the coins from being cut in half and filled with base metal such as lead or platinum.

Technical Aspects: Weight: 66.8 grains. Diameter: 26.8 mm. Die alignment: 180°. Die notes: Obverse die from portrait punch as preceding; no rust on cap. Date 1861 below, and widely spaced letters, probably individually punched. Reverse die identical to preceding with inverted A as the V (FIVE).

Purchased from Brinton T. Schorer, May 3, 1973.

1870 P-1167 Pattern Half Eagle

Regular Dies in Copper



(photo enlarged to twice actual size)

- 1354 1870 pattern half eagle. P-1167, J-1032. Rarity-7. Adopted type. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Beautiful rich red and brown surfaces with splashes of iridescence and blue. A coin with a great amount of eye appeal.

Narrative: This copper impression from Proof dies is a major rarity and was not known to R. Coulton Davis when he prepared his listing in the 1880s. Today perhaps a half dozen are known, of which the present is certainly one of the finest.

Technical Aspects: Weight: 76.0 grains. Diameter: 21.5 mm. Die alignment: 180°. Die notes: The obverse date logotype, from a four-digit punch, is much closer to the neck than to the dentils.

Purchased from Stanley Kesselman, August 30, 1971.

1871 P-1312 Pattern Half Eagle

Struck in Copper



(photo enlarged to twice actual size)

- 1355 1871 pattern half eagle. P-1312, J-1170. Rarity-7. Adopted type. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Beautiful red surfaces with a hint of natural toning. A splendid gem of extremely high quality.

Narrative: A very rare coin, one to which we have assigned the classification of Rarity-7, higher than Pollock's Rarity-6+. Very few pieces have been seen by us over the years, during which time we have handled the lion's share of pattern coins sold both at auction and privately. The present piece combines rarity with the additional quality of being truly beautiful to behold.

Technical Aspects: Weight: 72.8 grains. Diameter: 21.5 mm. Die alignment: 180°. Die notes: On the obverse the date logotype is more or less centered. A tiny raised die line extends from the left die line or possibly a faint crack extends from the upper left serif of the last digit, vertically to the neck truncation.

Purchased from Stanley Kesselman, August 30, 1971.

1872 P-1385 Half Eagle Pattern

Regular Dies in Copper



- 1356 1872 pattern half eagle. P-1385, J-1243. Rarity-7. Adopted type. Proof-62 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Surfaces are a pale brown, almost a butterscotch color; seemingly cleaned long ago and since retuned. Sharply struck and, overall, fairly attractive.

Narrative: This copper impression from Proof dies is of exceeding rarity, with just three or four pieces known to exist, possibly full Rarity-8. Another important opportunity for the connoisseur and specialist.

Technical Aspects: Weight: 67.6 grains. Diameter: 21.5 mm. Die alignment: 180°. Die notes: The obverse date logotype fairly well centered.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

1873 P-1484 Pattern Half Eagle

Copper Impression

The Adopted Design

Possibly Unique



- 1357 1873 pattern half eagle. P-1484, J-1340. Rarity-8. Adopted type. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type with Closed 3 in the date.

Reverse Design: The adopted type.

Surfaces: Reddish brown surfaces with splashes of iridescent blue. The reverse is mostly red with hints of magenta.

Narrative: Although Andrew Pollock lists this piece as Rarity-7, he also notes the existence of *only a single specimen known to him*. Thus, we have boldly called this Rarity-8, possibly unique. Another marvelous opportunity, one which may not be repeated for a long time, if ever. In addition, the popularity of the 1873 date gives added desirability.

Technical Aspects: Weight: 67.5 grains. Diameter: 21.5 mm. Die alignment: 180°. Die notes: Obverse die with Closed 3 in date, as typical for off-metal strikes. Logotype fairly well centered, but with the first digit a bit closer to the neck than to the dentils.

From RARCOA's sale of the Harry X Boesel "1873" Collection, April 28, 1972, Lot 688. Previously From Col. E.H.R. Green Collection and Sotheby's King Farouk "Palace Collection," 1954, Lot 1905.

1873 P-1485 Half Eagle Pattern

Regular Dies in Aluminum



- 1358 1873 pattern half eagle. P-1485, J-1341. Rarity-8. Adopted type. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type with Closed 3 in the date.

Reverse Design: The adopted type.

Surfaces: Brilliant and beautiful.

Narrative: Only three pieces are listed by Andrew Pollock, and because of this he calls it Rarity-8, with which we agree. One of the three is circulated, leaving this and another to qualify as attractive Proofs. Another highly important opportunity.

Note: See other 1873 lots which in the aggregate comprise a complete 1873 gold Proof set struck in aluminum.

Technical Aspects: Weight: 22.5 grains. Diameter: 21.5 mm. Die alignment: 180°. Die notes: Dies as preceding.

From RARCOA's sale of the Harry X Boesel "1873" Collection, April 28, 1972, Lot 703.

1874 P-1516 Pattern Half Eagle

Regular Dies in Copper



(photo enlarged to twice actual size)

1359 1874 pattern half eagle. P-1516, J-1371. Rarity-8. Adopted type. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A lovely specimen exhibiting a beautiful blend of mint red, light brown, and blue—a visual treat as are so many coins in the Bass Collection. Sharply struck with bright mint red accented by blue and lilac toning.

Narrative: Andrew Pollock lists *just three specimens*, including one that grades EF, so we have taken the liberty of changing the valuation to Rarity-8. If another one turns up, then high Rarity-7 is in order. In any event, the piece is another formidable rarity, a coin that may not be offered again for a long time.

Technical Aspects: Weight: 76.5 grains. Diameter: 21.5 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, May 3, 1973.

1875 P-1582 Half Eagle Pattern

Barber's Sailor Head



(photo enlarged to twice actual size)

360 1875 pattern half eagle. P-1582 gilt, J-1439. Rarity-6+. Sailor Head. Proof-64. Copper, gilt. Reeded edge.

Obverse Design: Obverse by Barber, the so-called "Sailor Head" made famous on the 20-cent pattern (an example of which is not offered in the present sale). This same general motif, with different variations such as the lack of a ribbon, appears on various Barber coins of the era. Surrounding are 13 stars, the date 1875 is below.

Reverse Design: The reverse, by William Barber, is a copy of the general style used on the contemporary trade dollar. A standing eagle with wings spread, grasping an olive branch and three arrows. The motto E PLURIBUS UNUM is in the field above the eagle, and above this is the legend UNITED STATES OF AMERICA. Below is a ribbon inscribed IN GOD WE TRUST, and below this is the denomination, FIVE DOLLARS.

Surfaces: The surfaces are bright yellow-gold and very attractive.

Narrative: A splendid specimen of one of the more notable gold patterns of the era, representing as it does a completely distinctive design rather than an off-metal striking. Don Taxay reported that J.W. Haseltine in March 1876 stated that just five specimens were struck. However, more than that seem to exist. Haseltine's information was probably correct as of 1876, for he had a direct conduit to the Mint (and was a sales agent, for example, for the 1801-1803 Proof restrike dollars which we believe were made a few years earlier, and on trade dollar planchets).

As there is no reason that Haseltine would have given the wrong information in March 1876, for he could have kept silent on the subject (as he usually did on other things), we suggest that perhaps additional pieces were made later. If so, perhaps a different die state or variety would be disclosed if a number of pieces are examined. Meanwhile our Die Notes describe the piece offered here.

Technical Aspects: Weight: 67.5 grains. Diameter: 21.5 mm. Die alignment: 180°. Die notes: The obverse has a four-digit logotype punch, slightly closer to the neck than to the dentils. On the headband the word LIBERTY is in prominent raised letters against a somewhat lined background, with some flourishes or vegetation at the peak of the coronet in front of the L. The portrait of Miss Liberty has many raised die lines criss-crossing it in different directions, very interesting to view under magnification. The reverse is from a hand-punched die, the eagle being similar to that used on the trade dollar (and on the 20-cent piece), the border letters being somewhat thick in their uprights, possibly *a la* Paquet. The motto IN GOD WE TRUST is in raised sans-serif letters on a ribbon.

From Stack's DiBello Collection, May 14, 1970, Lot 487. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 422.

1876 P-1637 Pattern Half Eagle

Regular Dies in Copper



1361 1876 pattern half eagle. P-1637, J-1484. Rarity-7. Adopted type. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A splendid coin, mostly red, with splashes of light brown and blue. Another visual treat.

Narrative: A beautiful coin, and a splendid rarity. Over the years we have seen just a few, of which it would be hard to envision a piece nicer than that offered here.

Technical Aspects: Weight: 69.9 grains. Diameter: 21.6 mm. Die alignment: 180°.

Purchased from Brinton T. Schorer, February 1, 1972.

1878 Morgan's Liberty Head \$5

P-1758, Copper Gilt



(photo enlarged to twice actual size)

1362 1878 pattern half eagle. P-1758 gilt, J-1568. Rarity-7. Liberty Head. Proof-64. Copper, gilt. Reeded edge.

Obverse: An enlarged version of that described earlier under P-1757, later used for the \$10 coin: Head of Miss Liberty by Morgan, signed with an incuse M on neck truncation. She is shown facing to the left, with abundant hair done in waves, tied at a bun in the back, and with tresses falling down behind her neck. She has two ribbons, one of which is inscribed LIBERTY and touches her forehead, the other of which contains a symmetrical leaf pattern. The inscription E PLURIBUS UNUM is around the border, and the date 1878 is below, the latter curved to match the border.

Reverse Design: The reverse design is also similar to that used on P-1757, but here in enlarged form and with inscriptions relating to the half eagle.

Surfaces: Brilliant gold, somewhat frosty on the higher devices.

Narrative: A splendid example of this design, one of a suite of \$2.50, \$5, and \$10 issues produced this year. The diameter is larger than the standard federal issue, and the coins thinner, an effort to deter the hollowing out of coins and filling them with heavy metal such as lead.

This pattern inaugurates an extensive listing of 1878 \$5 pieces acquired by Harry Bass and studied for their interesting aspects. The present variety is quite rare, and over the years only a few have crossed the auction block, some of them gilt.

Technical Aspects: Weight: 64.7 grains. Diameter: 25.4 mm. Die alignment: 180°. Die notes: Date curved to match the border, probably hand entered with individual punches.

Purchased from Abe Kosoff, August 3, 1971.

1878 Morgan's Liberty Head \$5

P-1759, Copper Gilt

Harry Bass Discovery



(photo enlarged to twice actual size)

1363 1878 pattern half eagle. P-1759 gilt, J-1568a. Rarity-6+. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar in concept to the preceding, but from a different die and with no pellets between the legend and denomination (see Die Notes). First identified by Harry Bass.

Surfaces: Light yellow gold.

Narrative: A splendid specimen, and a rarity as well. Perhaps a dozen examples can be accounted for.

Technical Aspects: Weight: 70.7 grains. Diameter: 25.4 mm. Die alignment: 180°. Die notes: The reverse die does not represent the same die as P-1758 with periods added but, instead, is a different die, with some different characteristics of alignment, etc. (evident, for example, at the LL of DOLLARS) which on the present piece are parallel at the bottom, but which on the preceding piece the second L is tilted left; other differences could be described. The reason for having two similar dies is not known.

Harry W. Bass, Jr. Notes: This variety, without pellets, was unidentified by Judd in his reference. The discovery is credited to Harry Bass.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 488.

1878 Morgan's Liberty Head Pattern \$5

P-1759, Copper Gilt

Duplicate



(photo enlarged to twice actual size)

364 1878 pattern half eagle. P-1759 gilt, J-1568a. Rarity-6+. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light yellow-gold.

Narrative: Another specimen of the preceding. A truly lovely coin.

Technical Aspects: Weight: 65.2 grains. Diameter: 25.5 mm. Die alignment: 180°.

Purchased from Julian Leidman, September 16, 1971.

1878 Morgan's Liberty Head Pattern \$5

P-1759, Copper Gilt

A Third Specimen



(photo enlarged to twice actual size)

365 1878 pattern half eagle. P-1759 gilt, J-1568a. Rarity-6+. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light yellow-gold.

Narrative: Still another example of this die combination first identified by Harry Bass. No doubt Harry bought all that he could find, seeking to determine the true rarity of the issue.

Technical Aspects: Weight: 63.7 grains. Diameter: 25.4 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 487.

1878 Morgan's Liberty Head Pattern \$5

P-1759, Copper Gilt

A Final Offering



1366 1878 pattern half eagle. P-1759 gilt, J-1568a. Rarity-6+. Liberty Head. Proof-60. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Pale gold with some toning around the borders. Matte-like surfaces.

Narrative: A final example of Harry Bass' discovery.

Technical Aspects: Weight: 64.9 grains. Diameter: 25.5 mm. Die alignment: 180°.

Purchased from Abe Kosoff, August 3, 1971.

1878 Morgan's Liberty Head Pattern \$5

P-1760, Copper



(photo enlarged to twice actual size)

1367 1878 pattern half eagle. P-1760, J-1569. Rarity-7. Liberty Head. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, with the addition of the motto IN GOD WE TRUST between the eagle and legend. The denomination is now FIVE DOL.

Surfaces: Splendid red with delicate toning just beginning to form.

Narrative: One of the very finest known examples of an issue which is quite scarce. Perhaps eight to 12 pieces can be traced.

The reverse die adds the motto IN GOD WE TRUST in widely spaced letters, perhaps satisfying a desire to include this sentiment, but the arrangement is somewhat distracting to the viewer.

Technical Aspects: Weight: 64.2 grains. Diameter: 25.4 mm. Die alignment: 180°.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1160.

1878 Morgan's Liberty Head Pattern \$5

P-1760, Copper Gilt

Duplicate



(photo enlarged to twice actual size)

- 1368 1878 pattern half eagle. P-1760 gilt, J-1569. Rarity-7. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Bright yellow-gold surfaces.

Narrative: Another example of the preceding variety, this one gilt. No doubt Harry Bass was seeking to discover minute die variations.

Technical Aspects: Weight: 70.1 grains. Diameter: 25.4 mm. Die alignment: 360°.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 489.

1878 Morgan's Liberty Head Pattern \$5

P-1760, Copper Gilt

A Final Offering



(photo enlarged to twice actual size)

- 1369 1878 pattern half eagle. P-1760 gilt, J-1569. Rarity-7. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Bright yellow-gold surfaces.

Narrative: A final example of P-1760, also gilt. A significant percentage of the known examples are offered in this sale!

Technical Aspects: Weight: 64.9 grains. Diameter: 25.4 mm. Die alignment: 180°.

Purchased from Julian Leidman, September 16, 1971.

Rare 1878 P-1762 Pattern \$5 Gold

Liberty Head Obverse



(photo enlarged to twice actual size)

1370 1878 pattern half eagle. P-1762, J-1573. Rarity-7. Liberty Head. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: Similar to the preceding with the addition of pellets to punctuate the motto, E • PLURIBUS • UNUM.

Reverse Design: Same as Pollock-1758, above.

Surfaces: Rich brown with hints of iridescence. A breathtakingly beautiful, splendid coin.

Narrative: Only a handful of specimens have been traced of P-1762, and it closely challenges the Rarity-8 classification. The present specimen combines rarity and elegant appearance, always a winning combination.

Technical Aspects: Weight: 69.5 grains. Diameter: 25.5 mm. Die alignment: 180°.

Purchased from Stanley Kesselman, August 5, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 489.

1878 P-1762 Pattern Half Eagle

Liberty Head Obverse



(photo enlarged to twice actual size)

1371 1878 pattern half eagle. P-1762 gilt, J-1573. Rarity-7. Liberty Head. Proof-60. Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light yellow-gold, polished at one time.

Narrative: Another specimen of this elusive die combination.

Technical Aspects: Weight: 69.6 grains. Diameter: 25.5 mm. Die alignment: 180°.

From Superior's sale of December 13, 1972, Lot 2199.

1878 P-1765 Pattern Half Eagle

Liberty Head Obverse



1372 1878 pattern half eagle. P-1765, J-1571. Rarity-7. Liberty Head. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Same as Pollock-1760, offered above.

Surfaces: Red and brown with hints of iridescent blue. A very beautiful coin.

Narrative: A muling, a variation on the preceding theme. Examples of P-1765 are scarce, and only occasionally do we offer one in our sales. Such pieces can be profitably collected as an adjunct to other patterns of this year, which saw a prolific issuance, particularly in the dollar series.

Technical Aspects: Weight: 70.2 grains. Diameter: 25.5 mm. Die alignment: 180°.

Purchased from Stanley Kesselman, August 5, 1971.

1878 P-1766 Pattern Half Eagle

Liberty with Flowing Hair



(photo enlarged to twice actual size)

1373 1878 pattern half eagle. P-1766, J-1574. Rarity-6. Liberty Head. Proof-67 BN (PCGS). Copper. Reeded edge.

Obverse Design: Liberty head faces left with her hair combed back and bound by a band inscribed LIBERTY. She has flowing curls behind her neck. The motto E PLURIBUS UNUM is around, and the date, 1878, is below.

Reverse Design: Similar to P-1762, above, although the eagle is of a slightly different style, and the arrows and branch are treated differently.

Surfaces: Delightful light brown with blue and lilac toning. Considerable mint red adheres to the devices and letters. Sharply struck with deep mirrored fields around cameo devices. The portrait is reminiscent of that used on the Flowing Hair \$4 Stella the following year.

Narrative: This variety, P-1766, is one of the more available gold patterns of the year, but even so it is very difficult to find examples at the gem level. In addition, the distinctive obverse style lends interest, adding up to an important coin and an important opportunity.

Technical Aspects: Weight: 69.7 grains. Diameter: 25.6 mm. Die alignment: 180°.

Purchased from Sidney W. Smith, January 8, 1972.

1878 P-1766 Pattern Half Eagle

Copper, Gilt



(photo enlarged to twice actual size)

1374 1878 pattern half eagle. P-1766 gilt, J-1574. Rarity-6. Liberty Head. Proof-64. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Brilliant gold. Mirror surfaces and somewhat frosty higher areas. A splendid coin in every respect.

Narrative: Another example, very attractive, of this significant die combination.

Technical Aspects: Weight: 69.3 grains. Diameter: 25.5 mm. Die alignment: 180°.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 490.

1878 P-1769 Pattern Half Eagle

Barber's Liberty Head



(photo enlarged to twice actual size)

1375 1878 pattern half eagle. P-1769 gilt, J-1576. Rarity-6+. Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: A head of Liberty faces left, wearing a large cap with a band inscribed LIBERTY. The cap is ornamented by two wheat ears. Her hair is in curls behind her neck. Thir-

teen stars are arranged with seven left and six right, separated by the motto IN GOD WE TRUST. The date, 1878, is below.

Reverse Design: The reverse depicts an eagle which has a grossly disproportionate left wing (to the observer's right), perhaps reflecting that the bird had been recently attacked by a cat or sustained some other trauma. The branch below is far too large for the eagle, and the same can be said for the size of the arrows. The motto above, E PLURIBUS UNUM, might have been better rendered in an arc matching the inscription above. Around the border is seen UNITED STATES OF AMERICA/5 DOLLARS. We will coin the term *Ugly Eagle* for this reverse and invite others to use it.

Surfaces: A sharp impression with light yellow gilt surfaces. Subdued by die striae and minor hairlines.

Narrative: A splendid specimen, appearance-wise, of this rather curious design.

Technical Aspects: Weight: 66.6 grains. Diameter: 21.6 mm. Die alignment: 180°. Die notes: The letters IN GOD WE TRUST are very tiny at the top border. The date logotype is high and close to the curl. On the reverse the letters are thick in their vertical elements, somewhat reminiscent of the Paquet punches. Some irregularity of alignment, etc., is seen; as an example, the U (PLURIBUS) is much more lightly punched into the die than the B and S to either side.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1337. Previously from the Dr. Bolt Collection.

1878 P-1771 Pattern Half Eagle

Morgan's Capped Liberty Head



(photo enlarged to twice actual size)

1376 1878 pattern half eagle. P-1771, J-1578. Rarity-6+. Morgan's Liberty Head. Proof-65 RB (PCGS). Copper. Reeded edge.

Obverse Design: A head of Miss Liberty faces left wearing a large cap with the inscription LIBERTY on the band. The motto E PLURIBUS UNUM is divided by the bust. The date, 1878, is below.

Reverse Design: An eagle with wings spread, holding an olive branch and three arrows in its claws. The motto E PLURIBUS UNUM is in Gothic letters in the field above, with the legend UNITED STATES OF AMERICA around. The denomination, FIVE DOL., is below.

Surfaces: A magnificent coin, red blending to delicate magenta.

Narrative: A thoroughly desirable issue, not a great rarity in the context of the pattern series, but certainly difficult to find in the splendid condition here offered.

Technical Aspects: Weight: 68.7 grains. Diameter: 21.5 mm. Die alignment: 180°.

Purchased from Lee Hewitt, April 17, 1972.

1878 P-1771 Pattern Half Eagle

Morgan's Liberty Head

Duplicate



(photo enlarged to twice actual size)

1377 1878 pattern half eagle. P-1771 gilt, J-1578. Rarity-6+. Morgan's Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: Light yellow-gold.

Narrative: Another example of Morgan's motif, in a way a miniature representation or at least a cousin of the design used on the silver dollar of the same year.

Technical Aspects: Weight: 68.9 grains. Diameter: 21.5 mm. Die alignment: 180°.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 68. Previously from Stack's Charles H. Deetz Collection, November 1946, Lot 970.

1880 P-1863 Pattern Half Eagle

Regular Dies in Copper



(photo enlarged to twice actual size)

1378 1880 pattern half eagle. P-1863, J-1663. Rarity-8. Adopted type. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A beautiful blend of mint red, light brown, and iri-

descence. Another of the many visual treats in the Bass Collection.

Narrative: Off-metal strikes of this year are extremely rare; it is probably the case that whether or not you ever own an example of P-1863 will depend on your success with this particular coin.

Technical Aspects: Weight: 66.8 grains. Diameter: 21.6 mm. Die alignment: 180°.

From Abner Kreisberg's "Quality Sales" Corp, November 30, 1970, Lot 1339.

1861 Pattern Eagle in Copper

GOD OUR TRUST



- 1379 1861 pattern eagle. P-338, J-285. Rarity-7. Liberty Head, With Motto. Proof-64 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type, but with this die having the date low.

Reverse Design: Similar to the adopted type, with a scroll over the eagle's head inscribed GOD OUR TRUST.

Surfaces: Very sharply struck with dark brown surfaces highlighted by faint blue toning. Lightly mirrored fields are noted.

Narrative: This is an early entry into a series of copper impressions of \$10 patterns that proved popular with numismatists during the decade, and which, in fact, developed as a stock in trade for numismatic personnel. This was related in a complaint by W. Elliot Woodward, who observed that Mint relatives went as far north from Philadelphia as Roxbury, Massachusetts (where Woodward lived and worked), endeavoring to sell such pieces in quantity. Some comment about this is given subsequently under our offering of P-357.

Today, the supply of such patterns is widely distributed, and individual examples are considered scarce. Many if not most of the GOD OUR TRUST patterns of this year and the next were struck on *bronzed* planchets, by the use of bronzing powder. Thus, there is no such thing as a "red" Proof; these pieces were brown Proofs to begin with. Exceptions are provided by some pieces that were cleaned at later dates and perhaps a few stray 19th-century strikings. The present coin is an interesting reminder of the times when the motto for American coinage had not been firmly decided upon, and a number of variants were tried.

Technical Aspects: Weight: 142.6 grains. Diameter: 27.1 mm. Die alignment: 180°. Die notes: A comparison of the obverse dies of P-338 and 340 is given herewith: On 338 the date, from a four-digit logotype, is positioned slightly lower in the field than on 340; the difference is most readily seen by comparing the distance of the lower right serif of the final date digit with the dentils below. On 338 the portrait of Miss Liberty is not fully punched into the die, with the result that the lowest tress on her neck is disconnected from the neck and has an area of field between it and the neck. On the other hand, the portrait on P-340 is punched very deeply into the die, and the tresses are in higher relief and without the space indicated.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 1026.

1861 Pattern Eagle, Gilt

GOD OUR TRUST



- 1380 1861 pattern eagle. P-338 gilt, J-285. Rarity-7. Liberty Head, With Motto. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: Adopted type as preceding, same die as preceding with date low.

Reverse Design: As preceding.

Surfaces: Bright yellow-gold with deep Proof surfaces and a few very minor hairlines. Sharply struck.

Technical Aspects: Weight: 134.8 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: See Die Notes under preceding lot.

From Superior's sale of the Gilhousen Collection, February 19, 1973, Lot 1055.

1861 Pattern Eagle, Gilt

GOD OUR TRUST

Higher Date



- 1381 1861 pattern eagle. P-340 gilt, J-285a. Rarity-7. Liberty Head, With Motto. Proof-60. Copper, gilt. Reeded edge.

Obverse Design: Adopted type, this die with the date higher in the field than on the preceding.

Reverse Design: As preceding.

Surfaces: Sharply struck. Lightly cleaned with very pale yellow-gold surfaces and light hairlines.

Narrative: Many 19th-century patterns, particularly copper strikings of gold denominations, are seen today with gilt surfaces. It is presumed that the gilding on most of these pieces was applied outside of the Mint. It would be interesting to investigate whether the Mint itself issued coins struck on previously gilt planchets (following, for example, what the Soho Mint, Birmingham, did with many coins such as the 1787 "cart-wheel" issues).

Technical Aspects: Weight: 151.5 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: See Die notes under P-338.

Purchased from Stanley Kesselman, August 30, 1971.

1862 Pattern \$10, Copper

Motto on Scroll

P-355, Bronzed Proof



1382 1862 pattern eagle. P-355, J-297. Rarity-6+. Liberty Head, With Motto. Proof-64 BN (PCGS). Copper, bronzed surfaces as issued with the special bronzing process. Reeded edge.

Obverse Design: Liberty Head as adopted for regular coinage, date low.

Reverse Design: Similar to the regular issue except for the addition of GOD OUR TRUST on a ribbon above the eagle's head.

Surfaces: Sharply struck with dark mahogany surfaces and matte-like lustre, the result of the bronzing process.

Narrative: This is the low date variety of Judd-297, with the digit 2 closer to the dentils. Four varieties exist of this obverse design. Two obverse dies were employed, one with the digit 2 closer to the dentils, as described here, the other with the digit 2 closer to the neck truncation. The varieties are delineated by Pollock as follows: P-355, J-297 and P-357, J-298 have low dates; P-356, J-297 and P-358, J-298 have high dates. All four Pollock varieties are offered in the present sale. It is likely that Harry Bass was the first to discover the date placement differences.

Technical Aspects: Weight: 138.7 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: Date low and close to dentils; this die was used to coin P-355 and P-357 in the present sale. The reverse of this issue was also employed in 1861 to strike patterns.

Purchased from Brinton T. Schorer, May 3, 1973. This may be the example from New Netherlands Coin Co.'s 61st Sale, June 1970, Lot 11.

1862 Pattern \$10, Copper

Motto on Scroll

P-356, Bronzed Proof



1383 1862 pattern eagle. P-356, J-297. Rarity-7. Liberty Head, With Motto. Proof-62 BN (PCGS). Copper. Reeded edge.

Obverse Design: Liberty Head as adopted for regular coinage, date centered.

Reverse Design: Similar to the regular issue except for the addition of GOD OUR TRUST on a ribbon above the eagle's head.

Surfaces: Sharply struck with olive-brown surfaces and light blue toning. Light hairlines are visible.

Narrative: The high-date variety of Judd-297; the digit 2 is close to the truncation of Liberty's neck.

Technical Aspects: Weight: 137.2 grains. Diameter: 26.9 mm. Die alignment: 180°. Die notes: Date higher in the field than preceding, 2 about equidistant between neck and dentils; this die was used to coin P-356 and P-358 in the present sale. The reverse of this issue was also employed in 1861 to strike patterns.

Purchased from Julian Leidman, September 16, 1971.

1862 Pattern \$10, Copper

Motto in Field

P-357, Bronzed Proof



1384 1862 pattern eagle. P-357, J-298. Rarity-6. Liberty Head, With Motto. Proof-64 BN (PCGS). Copper, bronzed as issued with the special bronzing process. Reeded edge.

Obverse Design: Liberty Head as adopted for regular coinage, date low.

Reverse Design: Similar to the adopted issue, but with the motto GOD OUR TRUST in the field (not on ribbon) above the eagle's head.

Surfaces: Sharply struck with light mahogany surfaces and matte lustre.

Narrative: The low date variety of Judd-298.

Technical Aspects: Weight: 138.7 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: Date low and close to dentils; this die was used to coin P-355 and P-357 in the present sale.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

1862 Pattern \$10, Copper Gilt

Motto in Field

P-358, Copper, Gilt



1385 1862 pattern eagle. P-358 gilt, J-298. Rarity-7. Liberty Head, With Motto. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: Liberty Head as adopted for regular coinage, date centered.

Reverse Design: Similar to the adopted issue, but with the motto GOD OUR TRUST in the field (not on ribbon) above the eagle's head.

Surfaces: Sharply struck with bright yellow surfaces and moderate mirrored fields subdued by obverse die striae. Minor surface marks and hairlines are visible.

Narrative: The high-date variety of Judd-298.

Technical Aspects: Weight: 121.5 grains. Diameter: 26.9 mm. Die alignment: 170°. Die notes: Date higher in the field than preceding, 2 about equidistant between neck and dentils; this die was used to coin P-356 and P-358 in the present sale.

From our sale of the Robert Branigan Estate, August 21, 1978, Lot 1854.

1863 Pattern \$10

GOD OUR TRUST

P-422, Gilt



- 1386 1863 pattern eagle. P-422 gilt, J-350. Rarity-6. Liberty Head, With Motto. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: Similar to the adopted type, but with the addition of a scroll over the eagle's head inscribed GOD OUR TRUST.

Surfaces: Sharply struck with matte-like lustre. A small rim mark is noted at 6:00 on the obverse.

Technical Aspects: Weight: 139.0 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: The same obverse die was used to strike examples of P-422 and P-424 offered in the present sale.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 493.

1863 Pattern Eagle

GOD OUR TRUST

P-424, Bronzed Copper



- 1387 1863 pattern eagle. P-424, J-352. Rarity-6. Liberty Head, With Motto. Proof-64 BN (PCGS). Copper, bronzed. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the preceding, but with the motto GOD OUR TRUST inscribed in the field (not on a ribbon) above the eagle's head.

Surfaces: Sharply struck with dark mahogany surfaces and matte lustre. One of the very nicest we have ever seen of any bronzed Proof.

Technical Aspects: Weight: 145.3 grains. Diameter: 27.1 mm. Die alignment: 180°.

On March 20-25, 1865, a sale conducted by W. Elliot Woodward, of Roxbury, Massachusetts, included a consignment from Daniel Bertsch. Years later, in his sale catalogue of June 28-29, 1886, under Lot 765, Woodward mentioned Bertsch, the copper 1863 \$10 coins, and other matters on his mind:

"1863 Ten dollars; struck in copper; rev. 'God Our Trust'; Proof, rare. This and the following were purchased at a very large price directly from the Mint authorities when Mr. Pollock was superintendent, and acting in an official capacity, and if he or his assistants paid for them, a fact which I have always doubted, the government received for them a very large price, much in excess of the value of the genuine metals on which they should have been struck [gold]. Men of middle age will remember Mr. Seward's little bell, the tinkling of which consigned many a man to imprisonment without a hearing or a trial. Some of these men were probably heard from afterwards; others perhaps were not. The United States government now manages things differently; it, first, through its authorized agents, sells coins at an exorbitant, unheard of price, and next by other agents seizes them without apology, compensation, or, so far as we know, any legal right. As I expect to be deprived of these pattern coins, this statement is made in explanation to such correspondents as ordering this class of pieces will doubtless be disap-

pointed by not receiving them." Under Lot 766 of the same sale, Woodward offered an 1863 pattern half dollar, copper, "God Our Trust," noting, "For several of these 'God-our-trust' patterns, received from Pollock's peddlers, I paid \$50.00 each, and for a number of them, Daniel Bertsch, of Mauch Chunk, Penn., paid me \$100.00 each."

From Stack's ANA Sale, August 11, 1971, Lot 495. Previously from Stack's David Golding Sale, June 1952, Lot 12.

1863 Pattern Eagle

GOD OUR TRUST

Bronzed Copper



- 1388 1863 pattern eagle. P-424, J-352. Rarity-6. Liberty Head, With Motto. Proof-64 BN (PCGS). Copper, bronzed. Reeded edge.

Obverse Design: As preceding.

Reverse Design: Similar to the adopted type, but with the motto GOD OUR TRUST inscribed in the field (not on a ribbon) above the eagle's head.

Surfaces: Sharply struck with light mahogany surfaces and matte-like lustre.

Narrative: Truly exceptional quality, a notable specimen.

Technical Aspects: Weight: 127.2 grains. Diameter: 27.0 mm. Die alignment: 170°.

Purchased from Stanley Kesselman, August 5, 1971.

1865 Transitional Pattern Eagle

P-522, Copper, Gilt



- 1389 1865 pattern eagle. P-522 gilt, J-450. Rarity-6+. Liberty Head, With Motto. Proof-64. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: Similar to the adopted type, but a year early; with motto IN GOD WE TRUST.

Surfaces: A lovely example, very sharply struck with a deep cameo appearance.

Narrative: This specimen, splendid in appearance, will be a prize for its next owner—the pattern specialist as well as the gold enthusiast, representing as it does a transitional issue. Few of equivalent quality exist anywhere.

Technical Aspects: Weight: 143.2 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: A very tiny, almost microscopic raised artifact is seen in the field between the right edge of the 8 and the neck truncation, closer to the neck; possibly a stray contact mark from the logotype, evidence of a so-called misplaced date.

Purchased from Abe Kosoff, August 3, 1971.

1866 P-611 Pattern Eagle

Adopted Design in Copper



(photo enlarged to twice actual size)

- 1390 1866 pattern eagle. P-611, J-548. Rarity-7. Adopted type. Proof-64 BN. Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Very sharply struck. Dark brown with lilac and blue peripheral toning.

Narrative: A splendid specimen of a trial striking from dies believed to have been used to produce regular gold Proofs of the variety.

Technical Aspects: Weight: 145.0 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: The reverse of this piece is struck from the identical die used to strike P-522; identifiable by several minute markers including a weak and nearly incomplete vertical shield line, the upper left of the leftmost line in the second pair.

From Superior's sale of the Gilhousen Collection, February 19, 1973, Lot 1060.

1868 P-735 Pattern Eagle

Longacre's Liberty Head Design



- 1391 1868 pattern eagle. P-735 gilt, J-662. Rarity-6. Coronet Liberty Head. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: A profile bust of Miss Liberty faces left with her hair tied at the back of her head, flowing curls behind her neck. She is wearing a coronet inscribed LIBERTY. Thirteen stars circle the bust with the date, 1868, below. The general style is borrowed from Longacre's nickel three-cent portrait (first used on circulating coinage in 1865).

Reverse Design: An eagle with wings spread, holding an olive branch and three arrows in its claws. On a scroll above the

eagle's head is the motto IN GOD WE TRUST. The legend, UNITED STATES OF AMERICA, is around with the denomination, TEN D., below. The spacing of the letters and general appearance is reminiscent of some of the work done by Anthony Paquet, who did contract work for the Mint at the time; this is conjecture, however; the die is not signed. Indeed, a related comment given by Tom DeLorey appears in Andrew Pollock's text.

Surfaces: Satiny surfaces with considerable striae present, especially on the reverse. Sharply struck and choice.

Narrative: This issue represents one of relatively few opportunities to acquire a pattern coin of the \$10 denomination with a truly distinctive design—apart from the normally seen variations on Gobrecht's Liberty Head.

Technical Aspects: Weight: 138.9 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: A die line joins star 8 and the border.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 33. Previously from B. Max Mehl, Belden Roach Sale, February 1944, Lot 499.

1868 P-739 Pattern Eagle

Regular Dies in Aluminum



- 1392 1868 pattern eagle. P-739, J-664. Rarity-7. Adopted type. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Reflective light gray with considerable Proof contrast. Sharply struck and attractive. A knife edge is noted at 1:00 on the reverse.

Narrative: A splendid specimen that was probably included in one of a few aluminum Proof sets produced this year (an example of which appeared in our King of Siam Sale in October 1987).

Technical Aspects: Weight: 42.5 grains. Diameter: 27.1 mm. Die alignment: 180°. Die notes: A rather long line on the surfaces of the die is seen extending from the innermost point of star 6, just past the front of Miss Liberty's forelock, then disappearing, reappearing before her lips and chin. It would be interesting to know if this same die line exists on regular gold Proof strikings of the year.

From our sale of the Armand Champa Collection, May 20, 1972, Lot 1110.

1871 P-1315 Pattern Eagle

Regular Dies in Copper



- 1393 1871 pattern eagle. P-1315, J-1173. Rarity-7. Adopted type. Proof-62 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Sharply struck with light Proof surfaces. Lightly cleaned with bright orange and lilac toning.

Narrative: A rarity by any account. Added to the desirability is the general scarcity of this coin in gold form. The pedigree is given below, but the appearance of the piece indicates that it also may have been part of the King Farouk Collection (Palace Collection, Cairo, 1954).

Technical Aspects: Weight: 140.8 grains. Diameter: 26.9 mm. Die alignment: 180°.

Purchased from Julian Leidman, August 14, 1971.

1873 P-1486 Copper Pattern \$10

Adopted Design



- 1394 1873 pattern eagle. P-1486, J-1342. Rarity-7. Adopted type. Proof-64 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type with Closed 3 in the date.

Reverse Design: The adopted type.

Surfaces: Attractively toned blue, green, and lilac over considerable mint red. Very sharply struck with light cameo contrast and deep mirrored fields.

Narrative: A splendid specimen that was probably issued as part of an 1873 copper Proof set—a numismatic delicacy. The closed 3 dies, made for regular Proofs, were produced early in the year; in contrast, most true patterns (not off-metal strikes) of this year have the Open 3 configuration as discussed in passing under our offering of 1873 pattern trade dollars.

Technical Aspects: Weight: 138.5 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: The obverse of this issue has many interesting idiosyncrasies. On the neck of Miss Liberty around the bottom of the central curl are found many *raised* lines, mostly straight (and thus not lathe lines). The master die was not punched very deeply into the working die—although deeply enough to achieve the purpose—with the result that there is an area of field between the bottommost right curl and the neck; this is occasionally seen on other dies of this era. The reverse is the identical die used to strike 1865 transitional pieces and, no doubt, various other off-metal striking as well as gold Proofs of the era; the incomplete stripe at the upper left of the second vertical die pair within the shield is a marker. On the present piece (and also in the following lot) there are minute signs of rust below the bottom of the ribbon in the field beneath ST (TRUST).

Notes: Over the years coins of this particular year have fascinated many numismatists. Harry X Boosel stands high in this regard and did much of the research concerning date sizes. However, Roy Harte—whose collection we showcased in a series of sales quite a few years ago—also found the year to be fascinating, as have two or three other specialists. The beauty part about concentrating on the coinage of a single year is that by studying the different pieces in their interrelationships, interesting conclusions and discoveries can be made. Moreover, contemporary American history provides a setting for the issuance of such pieces. Thus, the appreciation of a coin such as this can be enhanced by reading about what happened in America and in the world in 1873, and collecting a few magazines, newspapers, and other ephemera, nearly all of which are available at nominal cost (but require some poking around in book stores).

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 689.

1873 P-1487 Pattern Eagle

Adopted Design
Aluminum Striking



(photo enlarged to twice actual size)

- 1395 1873 pattern eagle. P-1487, J-1343. Rarity-7. Adopted type. Proof-65 (PCGS). Aluminum. Reeded edge.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A superb example, deeply mirrored with very heavily frosted cameo devices. This is a wonderful companion to the previous lot and certainly of considerable interest to the gold specialist.

Narrative: A splendid specimen, a gem and a rarity. This is a part of a spectacular complete 1873 Proof set struck in aluminum, here offered on an individual basis.

Technical Aspects: Weight: 40.8 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: Identical dies to the preceding lot.

Purchased from Julian Leidman, May 30, 1972.

1874 Bickford International \$10

European Coinage Proposal

P-1519, Gilt



(photo enlarged to twice actual size)

surfaces. Numerous striae are noted, especially on the obverse. A truly lovely specimen, one with a great deal of eye appeal.

Narrative: One of the most interesting patterns of the era from a historical viewpoint.

Technical Aspects: Weight: 221.8 grains. Diameter: 34.8 mm. Die alignment: 180°. Die notes: On the obverse the raised letter B is from an exceedingly tiny punch and seems to have been added as an afterthought, but is very prominent and obviously was intended to reflect the engraver; normally, William Barber did not sign his patterns of this era. The D (UNITED) is defective at the upper left and may have been patched. The purpose of the olive branch across the neck is not clear, nor is the reason for the ribbons; as the branch did not surround the neck and is not tied in the front, it is simply laid across the neck in the portrait—it is not a collar or a necklace. The reverse lettering includes a doubled S (DOLLARS), the use of the British pound sign (this punch must have been awaiting such an opportunity in American coinage!); repunched 4 (41.99); slightly repunched N (GULDEN); 9 and F (900 FINE) leaning to left. Whether the Q is from a punch of that letter or simply has a tail added to an O we do not know, but suspect the latter; in any event it is slightly high and out of alignment. The word UBIQUE means omnipresent—existing everywhere at the same time—and while appropriate to an international coin its meaning would probably be lost on the average observer.

Dana Bickford, Traveler and Entrepreneur: Dana Bickford was an "idea man," not an artist or engraver. Bickford, who in the 1870s resided in New York City, had traveled widely in Europe and America and felt that an international coin would be a good idea. His friend, Mint Director Richard Henry Linderman, was warm to the idea, and the 1874 pattern \$10 coins were the result. He felt that such a coin could be used in international commerce, such to bear inscriptions stating its value in different lands.

Bickford's 1874 pattern \$10, which stated its value in six different world currencies (e.g., Kronen, 37.31) would have required a mathematician to use it effectively anywhere except in the United States. The idea died at the Mint, but remained alive in Bickford's mind. In 1897, Bickford privately issued eight "pattern dollars" for an international coinage, with inscriptions indicating that such pieces would be a boon to mankind: "Republican and Internat'l. This Combination Coin Will When Adopted be Good in All Nations/ Heal All Differences Between Gold & Silver Men/ and Fully Settle All Financial Questions/ Approved by All Good Business Men." (Such 1897 pieces are not particularly rare today, and appear with some regularity in inventories and auctions featuring tokens and so-called dollars.)

Overlooked by Bickford, and by just about everyone else who has proposed such notions, is that trading values of money fluctuate from one country to another, and what might be a certain ratio in one year and quite different from the ratio of a few years earlier. Currently (1999) the multinational "Euro" unit is undergoing a test of fire in the world markets. Proposed as the almost heaven-sent answer to facilitating trade among European Common Market nations, it remains to be seen if it can maintain its integrity.

A few years after Bickford's 1874 \$10 was made, others advanced the same thought with relation to the 1879 \$4 "stella," and earlier, in 1868, some highly interesting pattern \$5 coins denominated "5 DOLLARS, 25 FRANCS" had been struck at the Philadelphia Mint.

In another vein, in 1868 Bickford was busy with such enterprises as the Bickford Spinner and Knitting Machine Co., 260 Washington St., Boston, Massachusetts. Through this firm, he offered the Bickford Family Knitting Machine, a device with a hand crank featuring a clamp for mounting on a table. These machines were made in Brattleboro, Vermont (possibly he knew Walter Childs, of which much more will be said in our catalogue of the Childs Collection to be published later this year; Childs began his collection and lived in Brattleboro in the 1870s). Bickford's knitting patents included numbers 134,388 and 162,886.

From Stack's sale of the DiBello Collection, May 14, 1970, Lot 498.

1396 1874 pattern eagle. P-1519 gilt, J-1374. Rarity-6. Bickford's International proposal. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: Distinctive head of Miss Liberty by William Barber, signed with raised initial B on neck truncation. The portrait depicts a young girl with full cheeks, rounded forehead, seemingly quite vigorous and healthy. Her hair is delineated in a series of prominent raised ridges and is tied at the back in a bun secured by a clip. A diadem is almost hidden in the hair above her forehead and temple, and is inscribed LIBERTY in raised letters, with five separate stars in the hair above, and a boomerang-shaped ornament at the point of the diadem. Across her neck is an olive branch with two ribbon ends at the right. Around the border appears the inscription UNITED STATES OF AMERICA in tall letters such as the type associated with punches created by Anthony C. Paquet. The date 1874 seems to be from a four-digit logotype punch.

Reverse Design: The reverse is distinctive and features six roped sections around a central inscription, in four lines, 16.72 / GRAMS / 900 FINE / UBIQUE. Each roped section is inscribed with the equivalent value in various international currency systems as: DOLLARS 10 / STERLING £2.1.1 / MARKEN 41.99 / KRONEN 37.31 / GULDEN 20.73 / FRANCS 51.81.

Surfaces: Sharply struck with matte-like bright yellow gilt

1874 Bickford International Eagle

Plain Edge



(photo enlarged to twice actual size)

- 1397 1874 pattern eagle. P-1520 gilt, J-1375. Rarity-6+. Bickford's International proposal. Proof-63. Copper, gilt. Plain edge.

Obverse Design: As preceding, but plain edge.

Reverse Design: As preceding.

Surfaces: Very similar to the preceding. Some surfaces lines. Very sharply struck with pleasing deep yellow surfaces.

Narrative: Another attractive and historically significant piece.

Technical Aspects: Weight: 236.0 grains. Diameter: 35.0 mm. Die alignment: 180°. Die notes: Dies as preceding.

From Abner Kreisberg's "Quality" Sales Corp, November 30, 1970, Lot 1342.

1874 Pattern Eagle

P-1524, Copper



- 1398 1874 pattern eagle. P-1524, J-1379. Rarity-8. Adopted type. Proof-65 BN (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A splendid appearance with rich brown overlaid with magenta and iridescent toning. A visual treat!

Narrative: An exceedingly rare coin, and likewise a rare opportunity to bid on it. Andrew Pollock cites just three coins, one of which was the Farouk piece, described as EF, and the other two which may be the same as the piece offered here. In so, this would be the only high-quality specimen available in collector's hands. In any event, its rarity is extreme.

Technical Aspects: Weight: 137.3 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: This piece was probably struck from dies used to create gold strikings of the year. On the portrait of Miss Liberty are seen numerous raised lines, straight (and thus not artifacts of the reducing process). Below the lower central curl is a little raised "island." The date 1874 is probably from a logotype punch, the same used on the aforementioned Bickford \$10. The reverse die, distinguished by the lightness of the upper left of the second vertical shield stripe, was used to strike other coinage of the era. The rust spots described under the preceding 1873 off-metal issues are not present here.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

Important 1875 P-1591 Pattern Eagle

Proof Dies in Copper

Exceedingly Rare Date



(photo enlarged to twice actual size)

- 1399 1875 pattern eagle. P-1591, J-1446. Rarity-7+. Adopted type. Proof-66 RB (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A delightful cameo Proof with considerable mint red, beginning to change to bright blue and vivid lilac. A true gem specimen, a gorgeous coin.

Narrative: The importance of this as an off-metal striking cannot be overstated, simply because the related \$10 issues of this year in gold are great rarities. An extraordinary opportunity.

Technical Aspects: Weight: 138.8 grains. Diameter: 27.0 mm. Die alignment: 180°. Die notes: The date 1875 is slightly closer to the dentils than to the bust above; such centering and positioning can fool the eye, and are largely due not to whether the four-digit date logotype is moved up or down, but, instead, how far it is to the right or the left. This observation is in addition to any high and low orientation seen on certain dies. The portrait of Miss Liberty is quite well finished on this date. Under high magnification a few stray idiosyncrasies are seen, including a tiny pit to the right of where the neck meets her chest; and a semi-circle on the neck opposite the interior end of the lowest curl behind the neck. On the denticle below the 7 (1875) and slightly to its left is a raised area. Around certain areas of the rim, the dentils, particularly near star 8, are some diagonal raised lines.

The reverse die, distinguished by the lightness of the upper left of the second vertical shield stripe, was used to strike other coinage of the era.

Purchased from Julian Leidman, February 1, 1972.

1875 P-1591 Pattern Eagle

Adopted Design
Copper, Gilt

1400 1875 pattern eagle. P-1591 gilt, J-1446. Rarity-7+. Adopted type. Proof-64. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: This lovely Proof has lightly reflective mirrored gilt surfaces with extremely sharp and frosted cameo devices.

Narrative: Another opportunity to acquire a specimen of a coin that simultaneously is a very rare pattern or trial striking and also a rare *date* within the eagle series.

Technical Aspects: Weight: 138.8 grains. Diameter: 27.0 mm. Die alignment: 360°. Die notes: Identical dies to preceding.

Purchased from Julian Leidman, September 16, 1971.



(photo enlarged to twice actual size)

1878 P-1773 Pattern Eagle

Barber's Liberty Head



(photo enlarged to twice actual size)

1401 1878 pattern eagle. P-1773 gilt, J-1580. Rarity-6+. Capped Liberty Head. Proof-62. Copper, gilt. Reeded edge.

Obverse Design: Capped head of Miss Liberty, facing left, attributed to William Barber after a sketch by Christian Gobrecht (a depiction of which is found in Elvira Clain-Stefanelli's article, "From the Drawing Board of a Coin Engraver," p. 91). However, this particular rendition in die form is no tribute to

Gobrecht and, in fact, if anything demonstrates the lack of artistry of William Barber in comparison to what George T. Morgan did in the same year. Miss Liberty's hair is mostly hidden behind a cap, folded at the top. In front of the cap is a band inscribed LIBERTY in incuse letters, too large for the design, particularly in comparison to the figures in the motto above and the date below. The hair is somewhat simplistically done—very bold but without a trace of elegance. To the left are seven stars, to the right six. Above is the motto IN GOD WE TRUST, and below is the date 1878.

Reverse Design: The reverse depicts an eagle which has a grossly disproportionate left wing (to the observer's right), perhaps reflecting that the bird had been recently attacked by a cat or sustained some other trauma. The branch below is far too large for the eagle, and the same can be said for the size of the arrows. The motto above, E PLURIBUS UNUM, might have been better rendered in an arc matching the inscription above. Around the border is seen UNITED STATES OF AMERICA/10 DOLLARS. As we noted under Lot 379, the \$5 counterpart to this coin, we will use the term *Ugly Eagle* for this reverse.

Surfaces: An attractive cameo Proof with considerable mirrored surfaces. The gilded surfaces show minor hairlines and other abrasions.

Narrative: Although the present observer is not enthralled with the design and would not designate it for display in the Louvre, this particular example of the design has a nice numismatic appearance—bright yellow-gold, well struck, etc. As such, it will be a fine addition to a cabinet of patterns.

Technical Aspects: Weight: 146.6 grains. Diameter: 27.7 mm. Die alignment: 180°. Die notes: Star 10 is dramatically double punched and shows extra rays in four of the six star angles. The date is from a four-digit punch, and for all we know may have been used somewhere else in regular circulating federal coinage (we haven't checked). On the reverse there is some slight double punching for several of the letters in PLURIBUS. The topmost of the three arrowheads is off center on its shaft, while the lowest arrowhead is asymmetrical; little care was given during the die-making process.

Purchased from Lee Hewitt, April 17, 1972.

Paquet's 1859 Pattern \$20

Liberty Seated Variation



- 1402 1859 pattern double eagle. P-305 gilt, J-257. Rarity-6. Paquet's Liberty Seated obverse. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: A seated figure of Liberty faces left, supporting a shield with her left hand and holding a vertical fasces with her right. Thirteen stars are around. An olive branch and three arrows are at the base of the shield and an eagle stands behind.

Reverse Design: A heavy wreath of oak and laurel encircles the reverse, open at the top. Around the inside of the wreath is the legend, UNITED STATES OF AMERICA. Inside the legend is the denomination, 20 DOLLARS, and the date, 1859.

Surfaces: Very sharply struck with bright yellow surfaces, matte-like in nature. Heavy obverse and reverse striae are noted.

Narrative: Among pattern gold coins of the 19th century, this is one of the more distinctive designs. In fact, it has no counterpart—not even remote—among regular-issue gold coins. Moreover, it is one of relatively few pieces attributed to the hand of Anthony C. Paquet, who in 1859 had been a full-time Mint employee for only two years. This handsome coin will make a fine addition to any pattern cabinet.

Technical Aspects: Weight: 277.4 grains. Diameter: 34.1 mm. Die alignment: 180°. Die notes: On the obverse the stars are oriented with two points toward the edge. Reverse with prominent raised veins in leaves, hastily engraved (on left opposite T of UNITED the closest berry has three veins going over the top of it). Wreath composed of oak (with acorns) and, apparently, laurel. Two center dots to the right of the second L in DOLLARS. The date 1859 seems to have been entered in the die with individual numeral punches, not a four-digit logotype.

From *New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 8. Previously from Abe Kosoff, May 1942, Lot 165. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 139.*

1859 Paquet Reverse Double Eagle

P-311, Copper Gilt

Rare and Important

Adopted Liberty Head Type by Christian Gobrecht



(photo enlarged to twice actual size)

- 1403 1859 pattern double eagle. P-311 gilt, J-260. Rarity-8. Liberty Head with Paquet reverse. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: Paquet's famous tall letters reverse, similar in general layout to the federal issue, but with the border inscription in tall letters with thick uprights, from punches believed to have been made by Paquet, and today recognized as a "signature" of that artist.

Surfaces: Very sharply struck with heavy striae. Medium yellow with light hairlines.

Narrative: This is the famous Paquet reverse with tall, slender letters in the legend and denomination. The 1861-dated version with this reverse, although from a different hub, struck in gold, is a classic United States numismatic rarity with just three examples known. That in our Norweb Collection sale realized \$660,000 in 1988!

The present coin is of extreme historical significance, representing as it does the earliest appearance of Paquet's distinctive style. Moreover, as this or any other Philadelphia Paquet reverse is for all practical purposes unobtainable in gold, the

present coin offers an exceedingly important opportunity. We expect a great deal of attention to be centered upon it as it crosses the auction block. The number of specimens is not known, but Andrew Pollock *traces just two appearances*.

Technical Aspects: Weight: 295.7 grains. Diameter: 34.0 mm. Die alignment: 180°. Die notes: The obverse is similar in concept to the federal issue, but a *different obverse die than that used in the following lot*. The present piece is from the same *master die* as the following, but employs different date punches. On the present coin, the numerals are thinner and differently configured than on the following. On the present coin, the openings within the 8 are ovals, while on the following they are more in the shape of thin vertical openings with rounded ends; the flag of the 5 on the present coin is thinner than on the following, and the same is true for the right side of the 5; the ball on the 5 is smaller. The opening in the 9 on the present coin is more open and wider than on the following, and on the present coin the ball of the 9 is smaller, etc. The Paquet reverse differs from the regular federal issue (as described in the following lot) in many details. A few of them are mentioned here. Around the border the Paquet letters are tall and with thick uprights, this being the "signature" of the die. The reverse rim is virtually nonexistent, and the dentils go nearly to the edge, this being the reason why in 1861 the use of such of a die for regular coinage purposes was countermanded by the Mint director, who felt that the rim would spall or chip away (which in practice does not seem to have happened, as, indeed, quite a few business strikes were made at the San Francisco Mint employing a related die). The glory of rays on the Paquet coin has many differences, including two thin rays between the two heavy rays above the leftmost star (while the federal issue has one thick ray in this position), different orientation with regard to the letters, etc. In general, the glory done by Paquet is more finely engraved with better details. The stars were punched in by hand, and on the Paquet reverse are free of the rays, either being below them or within them, while in the federal version the top part of the top stars are superimposed on the rays. The central motif is from a different punch, with different details as to the ornaments, different spacing, etc. For example, the flourish extending upward from the eagle's beak is clear of the eagle's wing on the Paquet reverse, but touches it on the federal reverse. The U (UNUM) is differently aligned with regard to a nearby curlicue; the arrowheads are differently positioned; etc. Much of the same configuration was used on later *business strikes* of various mints, indicating that further study of these details may prove fruitful (and will be conducted in connection with our subsequent sales of the Bass Collection coins which will include many \$20 pieces).

Purchased from Abe Kosoff, August 3, 1971. Illustrated in United States Patterns and Related Issues, by Andrew W. Pollock III, as figure 144.

1859 P-312 Double Eagle in Copper

Possibly Unique in Private Hands



- 1404 1859 pattern double eagle. P-312, J-263. Rarity-8. Adopted type. AU-58 (PCGS). Copper. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: Sharply struck with deep brown surfaces and a few moderate marks. Light tan is noted on the highest points.

Narrative: Andrew W. Pollock III traces only two examples, the piece offered here and the piece in the Byron Reed Collection. Although the piece has seen some slight wear, it is still quite attractive from a visual viewpoint. This plus its rarity combine to create yet another exceedingly important opportunity.

Technical Aspects: Weight: 297.7 grains. Diameter: 34.0 mm. Die alignment: 180°. Die notes: See notes on the preceding lot for comparison.

Purchased from Max Draisner, August 22, 1973.

1865 Transitional Double Eagle

P-526, Copper



- 1405 1865 pattern double eagle. P-526, J-453. Rarity-6. Adopted type with motto IN GOD WE TRUST. Proof-66 BN (PCGS). Copper. Reeded edge.

Obverse Design: Liberty Head by Longacre, the adopted style.

Reverse Design: The style adopted the following year, 1866, with motto, IN GOD WE TRUST.

Surfaces: A sharply struck example with moderate cameo contrast. Dark brown with blue and amber highlights. Very attractive.

Technical Aspects: Weight: 279.7 grains. Diameter: 34.0 mm. Die alignment: 180°. Die notes: On the obverse the first date digit is slightly closer to a nearby dentil than to the neck above; the impression from a four-digit logotype punch, the 5 is "plain." On the reverse, the motto IN GOD WE TRUST has been added by hand punching. The details of the glory and the eagle are *similar in style to that used on the 1859 Paquet reverse*, significantly more so than that used on the 1859 regular reverse; this is a curious situation, and indicates that the central elements were changed. The spacing, position of letters, etc., follows the Paquet style, although, of course, in the present instance the letters are "normal"; that is, they are not tall. On the present coin, the motto IN GOD WE/TRUST was punched by hand, with the G (GOD) far too low in relation to the nearby N (IN), and leaning left. Counting from the star to the left of I (IN), star 1 is slightly repunched at the upper right, star 7 is dramatically repunched at its right, star 8 is dramatically repunched, star 9 is distinctly repunched, star 10 is slightly repunched, star 11 is distinctly repunched, star 12 is not repunched, and star 13 is significantly repunched. These markers should serve to identify the use of this die on any other patterns, business strikes, Proofs, etc. In time, the motto was made part of the master die, but in the present instance the finishing was done by hand.

From New Netherlands Coin Co.'s 61st Sale, June 30, 1970, Lot 22.

1867 Pattern Double Eagle

P-669, Copper



- 1406 1867 pattern double eagle. P-669, J-604. Rarity-7. Adopted type. Proof-62 BN (PCGS). Copper. Reeded edge.

Obverse Design: J.B. Longacre's Liberty Head type as used on regular coinage.

Reverse Design: Regular type of the year.

Surfaces: A light cameo Proof with sharp design details. Mahogany and bright blue.

Technical Aspects: Weight: 220.9 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: The obverse date is from a four-digit punch. The first numeral is slightly closer to the neck than to the nearest dentil. On the neck

of Miss Liberty, near the bottom and toward the open space within the hair curl, are several *raised* cross-hatched lines from the die.

On the reverse the master die by this time incorporated the star elements and IN GOD WE/TRUST, and it is similar to that used on other Proofs of the year, but different from the transitional piece earlier offered.

Purchased from Sidney W. Smith, January 8, 1972.

1868 Pattern Double Eagle

P-740, Aluminum



1407 1868 pattern double eagle. P-740, J-665. Rarity-7. Adopted type. Proof-63 (PCGS). Aluminum. Reeded edge.

Obverse Design: The adopted type.

Reverse Design: The adopted type.

Surfaces: A lovely bright gray cameo Proof with extremely sharp design details.

Narrative: A splendid Proof that was probably originally distributed as part of an aluminum Proof set of this particular year (an example of such a set being offered in our King of Siam Sale, October 1987). Such pieces are seldom seen today.

Technical Aspects: Weight: 86.3 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: First digit of date logotype about three times closer to the neck than to the nearest dentil.

Purchased from Joe Flynn, Sr. Coin Co., August 10, 1971.

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1870 Pattern Double Eagle

P-1173, Copper, Gilt



(photo enlarged to twice actual size)

1408 1870 pattern double eagle. P-1173, J-1038. Rarity-7. Adopted type. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: A lovely, highly reflective Proof with light cameo contrast. Sharply struck with bright greenish yellow gilt surfaces. A truly delightful coin for the double eagle specialist.

Narrative: As a date, off-metal strikings of 1870 are considerably scarcer than either 1868 or 1869, but in truth none of these are seen with any degree of regularity. The present piece represents a highly important opportunity.

Technical Aspects: Weight: 286.3 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: Apparently from the dies used to coin regular-issue Proof double eagles of this year. The first digit in the date logotype is about two to three times closer to the neck than to the nearest dentil.

Purchased from Brinton T. Schorer, May 3, 1973.

1872 Pattern Double Eagle

P-1395, Copper, Gilt



1409 1872 pattern double eagle. P-1395 gilt, J-1253. Rarity-8. Adopted type. Proof-63. Copper, gilt. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: Deeply reflective mirrored surfaces with very faint cameo contrast. Bright greenish yellow gilding with faint orange toning on the obverse. The reverse is bright yellow. At first glance, this lovely gilt pattern has the appearance of a regular-issue Proof double eagle.

Technical Aspects: Weight: 280.9 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: The reverse is from the same die as the 1870 pattern offered above. The first digit in the date logotype is about two to three times closer to the neck than to the nearest dentil. The top surfaces of the date, if viewed at an angle, are slightly shallower at the center than at the top and bottom, indicating that either the punch had a dished configuration or, more likely, the logotype was "rocked" when it was entered into the die; comparison of other \$20 pieces using this logotype would answer the question.

From Superior's sale of December 13, 1972, Lot 2201A.

1873 Pattern Double Eagle

P-1488, Copper



1410 1873 pattern double eagle. P-1488, J-1344. Rarity-7. Adopted type. Proof-63 RB (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: Sharply struck with considerable mint red, blended with blue, teal, and dark rose. A very choice example.

Narrative: A splendid specimen illustrating this very popular year—a combination of rarity and excellent eye appeal. A winning coin that should attract a great deal of bidding attention.

Technical Aspects: Weight: 281.6 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: Closed 3 in date, as on regular-issue Proofs. The first numeral of the date logotype is ever so slightly closer to the neck than to the nearest dentil; the logotype is slightly more to the left than typically seen on \$20 pieces of this era.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 690.

1873 Pattern Double Eagle

P-1489, Aluminum



1411 1873 pattern double eagle. P-1489, J-1345. Rarity-7. Adopted type. Proof-66 (PCGS). Aluminum. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: A coin of phenomenal appeal. An incredible cameo Proof with extremely heavy lustre on the devices. The fields are as deeply mirrored as any we have seen. This is among the finest patterns of any in the present auction.

Narrative: The above description says it all, or almost. We add that the issue is exceedingly rare, and this may well represent a once-in-a-lifetime opportunity combining quality and elusive character.

Note: This is the highest denomination in our individual coin offering of a complete 1873 gold Proof set struck in aluminum.

Technical Aspects: Weight: 85.2 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: From the same dies used on preceding, however, the present piece has some slight raised rust areas to the lower right of the star directly below S (TRUST), a feature not seen on the previous lot.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 28, 1972, Lot 705.

1875 Pattern Double Eagle

P-1595, Aluminum



(photo enlarged to twice actual size)

1412 1875 pattern double eagle. P-1595, J-1449. Rarity-7. Adopted type. Proof-64 (PCGS). Aluminum. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: Deeply reflective light gray cameo Proof with heavy contrast between devices and field. Sharply struck. A few very minor hairlines are mentioned, for the sake of accuracy.

Narrative: The Proof *gold* strikings of 1875 stand high among legendary numismatic rarities, a situation which reflects in a way upon the off-metal striking such as the lovely aluminum coin offered here. Many years may elapse before an equivalent opportunity occurs.

The reverse on this piece is notably *double struck*, a result of being struck once, then struck again, with the die loose in its chuck—again a rather unusual situation. This, of course, may be unique to this particular coin, as it is an artifact of striking, not of the die.

Technical Aspects: Weight: 91.5 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: The obverse field is remarkably plane (only slightly basined), a feature evident upon holding the coin at a slight angle to the light. Some raised "islands" are seen on the neck of Miss Liberty, perhaps a half dozen in all. Also evident are some *raised* lintmarks, including two before the ear, and one semi-circular lintmark at the neck right before the chin. As these are raised on the coin, it means that these pieces of lint were on the *master die*, not the working die—a very interesting and somewhat unusual situation. A comparison of gold impressions from this die might be instructive.

Purchased from Julian Leidman, September 16, 1971.

1876 Pattern Double Eagle

P-1642, Copper



1876 Double Eagle Pattern

P-1642, Copper, Gilt



1413 1876 pattern double eagle. P-1642, J-1489. Rarity-7. Adopted type. Proof-66 BN (PCGS). Copper. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: A delightful example with satiny lustre, not deeply reflective as normally seen. Light olive, with teal, amber, and lilac. Sharply struck.

Narrative: This is a very curious coin, and one that would merit further study. Although such pieces are normally called "Proof," (and PCGS has described as such) it is our opinion that this is from a business strike die, as it has satiny lustre. The die crack (see Die Notes) would likewise be unusual on a Proof.

Technical Aspects: Weight: 266.8 grains. Diameter: 34.3 mm. Die alignment: 180°. Die notes: The reverse has a thin die crack beginning in the field opposite the upper right, continuing through the top of STATE, ending partway through the final S. Inasmuch as this does not seem to be a Proof striking, could this piece have been made on a regular production press as a *set-up piece*? Perhaps the die pair had been used, removed from the press, and then was put back in the press again. If any readers have information on other states of the crack mentioned we would be pleased to include further notes in an issue of the *Rare Coin Review*. The date logotype is farther to the right than on the preceding; the first digit of the date is about twice as close to the nearest dentil as to the neck; the J (J.B.L.) is over the thick left part of the 8. Other differences could be described.

From Abner Kreisberg's "Quality" Sales Corp, September 13, 1971, Lot 702.

1414 1876 pattern double eagle. P-1642 gilt, J-1489. Rarity-7. Adopted type. Proof-64. Copper. Reeded edge.

Obverse Design: Longacre's Liberty Head as used on regular coinage.

Reverse Design: Regular type with motto IN GOD WE TRUST.

Surfaces: A delightful example with cameo frosty designs and elements set against a deep mirror field. One wonders whether this was struck on a planchet that was gilt *before striking* or whether it was gilt later. Certainly, except for the weight, it has every aspect and characteristic of a regular Proof gold striking.

Technical Aspects: Weight: 264.6 grains. Diameter: 34.2 mm. Die alignment: 180°. Die notes: Date logotype farther to the left than on the previous lot; first digit is about equally distant from the neck and from the nearest dentil. The J (J.B.L.) on the neck truncation is over the left side of the inner loops on the 8.

From Superior's sale of the Gilhousen Collection, February 19, 1973, Lot 1064.

END OF SESSION

SESSION THREE

Sunday Evening, May 9, 6:00 PM Sharp

Colonial and United States Coins: Lots 2001-2067

Private and Territorial Gold Coins: Lots 2068-2073

Numismatic Americana: Lots 2074-2199

World Coins and Medals: Lots 2200-2255

California Small Denomination Gold: Lots 2501-2802

COLONIAL COINS

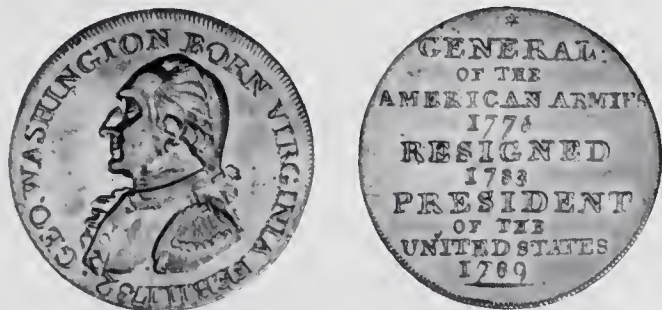


- 2001** 1791 Washington President cent. Small Eagle. Breen-1217, Baker-16, Dalton & Hamer-1050, Middlesex. MS-63 BN. Copper. Lettered edge. A lovely representative of the variety, a coin with satiny brown surfaces that display splashes of mint red in the recessed areas. Sharply struck with even the finest design details crisply rendered. A pleasure to behold.

Weight: 190.4 grains. Diameter: 30.2 mm.

From Stack's sale of May 1974, Lot 118.

Incredible Mint State Washington Born Virginia Copper Among the Finest Known



- 2002** Undated WASHINGTON BORN VIRGINIA copper. Breen-1239, Baker-60. MS-60 BN PL. Copper. Plain edge. Medium brown with areas of mahogany on both sides. A hint of olive is also seen, mainly on the reverse. The surfaces are hard and glossy, chiefly prooflike, with an absolute minimum of detectable marks. A decidedly stunning example of this popular rarity, one that stands head and shoulders above most known specimens of the type. This issue is usually encountered in VG to Fine, with an occasional foray into the VF range; a Mint State specimen such as this is a practically unheralded event in the numismatic marketplace. Called Rarity-6 in *Medallic Portraits of Washington, 2nd Edition*, where it was estimated "About 40-50 known;" this specimen is certainly among the finest examples extant of this important prize. After being "off the

market" for 25 years, we expect that specialists in the field of colonial coinage and Washingtonia alike will greet this lovely rarity with a round of enthusiastic bidding activity.

Weight: 174.1 grains. Diameter: 30.8 mm.

Second reverse die, with the 5 of the date directly under the N of AMERICAN.

This piece is attributed to the repertoire of John Gregory Hancock, coin dealer, engraver, and medallist, perhaps best known for his 1792 "Roman Head" cent, but recognized for many other issues.

For a number of years it was thought that these pieces were from the shop of Jacob Perkins of Newburyport, MA, but Walter Breen had stated that the letter punches are identical to those used by Hancock at the British shop of Obediah Westwood, prolific issuer of conder tokens. Perhaps Walter Breen went out on a limb, or at least envisioned a scenario that sounds convincing, but what may be imaginary:

"This leaves the pieces with descriptions on the reverse and/or the BORN VIRGINIA OBVERSE as medals, but as they were not fancy enough to please British token collectors, they were dumped into a keg and sent to the United States of America (probably mixed with other coins—Ship halfpennies?) as one more cask of 'Hard Ware' to circulate as cents. At 40 to the pound, a 10-cwt cask would have contained 4,480 pieces, only a fraction of that bore these designs. In the 1790s, federal cents were seldom seen, but the size of these Washington's surely means the two passed side-by-side. As federal cents were not legal tender, they had no advantage over lightweight imports; heavier ones would be hoarded, light ones spent as quickly as possible. Whatever their original purpose, Hancock's 1792 coppers stayed in circulation, as the rare survivors are almost all in low grades. The least rare (Breen-1239) must have been made in some quantity (the majority of the single keg?); its reverse die caved in, producing many survivors with central bulges. Its obverse was preserved (as the last of its kind?), brought over to Massachusetts by Jacob Perkins on one of his ocean crossings..."

It can be seen the traditional or conventional wisdom of this being a Perkins product is therefore tied together by Breen, although the present writer is quite sure that Breen had no knowledge of whether this piece was tucked in a kit bag or trunk by Jacob Perkins on an Atlantic crossing. Taken without study, the comment certainly sounds convincing!

Be all this as it may, the WASHINGTON BORN VIRGINIA issue has been well known for a long time, and has been very highly prized. As noted this specimen is superb in quality and commanding in interest and importance.

From Stack's sale of May 1974, Lot 137.

- 2003** 1795 Washington Grate token. Large Buttons. Diagonally Reeded edge. Breen-1271, Baker-29, Crosby X, 16, D&H-283a Middlesex. MS-64 BN PL. Copper. The mahogany brown surfaces are smooth and somewhat reflective and display whispers of mint red in the recessed areas. Sharply struck. A die break is seen through THE FIRM on the obverse, and several letters in the legends there are repunched, typical for this issue.

Weight: 147.7 grains. Diameter: 28.7 mm.

Called the Grate token, this popular bit of Washingtonia is avidly collected by American coin specialists due to its portrait featuring the Father of Our Country. The token was issued in London as part of the Conder series (named for James Conder, who wrote a book on such tokens), and advertises the firm of Clark & Harris of 13 Wormwood Street, Bishopsgate, London, a manufacturer and seller of ironware and other metal items. The reverse of the token advertises a fireplace grate, no doubt one of their largest selling products.



- 2004 Undated (1795) Washington Liberty and Security penny. Breen-1254, Baker-30, D&H-243, Middlesex. MS-63 BN.** "Asylum" edge. An attractive specimen with olive and gold toning highlights. Always popular as one of the largest and most handsome pieces associated with Washington during this era.

Weight: 302.4 grains. Diameter: 33.5 mm.

The edge is AN ASYLUM FOR THE OPPRESS'D OF ALL NATIONS, reflective of America as a refuge for displaced Frenchmen, Englishmen, and other European citizens during the era. Certain inscriptions on these and other tokens of the era, struck in *England*, are especially curious inasmuch as England was at war with the United States until 1781 (or the treaty date, 1783) and again 1812-1814.

From Stack's sale of May 1974, Lot 131.



- 2005 Undated Washington SUCCESS TO THE UNITED STATES token. Breen-1287, Baker-265. MS-60. Brass. Large diameter. Plain edge. Lustrous with an iridescent olive-gold sheen on both sides. Breen's "Bob Hope" variety; Washington's proboscis seems to have had a later counterpart in that of the famous comedian. Typically seen state of the obverse with a die crack that extends from the rim at 11:00, through the back of Washington's head, across his face, and from there to the rim at 3:00. Always popular, an attraction whenever offered.**

Weight: 75.4 grains. Diameter: 25.1 mm.

From Stack's sale of May 1974, Lot 135.



- 2006 1796 REPUB. AMERI. Breen-1275, Baker-68, D&H-245 Middlesex. Proof-63 BN. Copper. Plain edge. Rich chestnut surfaces. A few tiny edge marks represent the only blemishes on this pleasing coin. Bust of Washington to right, his name above and date below on the obverse; reverse with his many accomplishments listed in three concentric circles around a beaded central circle. In the center is a caduceus with a crossed fasces and cannon; a scroll marked REPUB/AMERI is draped over the mentioned accoutrements, and is the source of this token's name.**

Weight: 309.0 grains. Diameter: 33.0 mm.

No doubt Breen listed this in his *Encyclopedia* based on the premise that it was one of only a few dozen Washington pieces dated during Washington's lifetime (February 22, 1732 to December 14, 1799). Relative to Washington's birthday, before the calendar adjustment that moved every-

thing forward 11 days, Washington was listed as having been born on February 11, 1732. Thus, later this year when we all semi-officially celebrate the millennium and Y2K, we will be celebrating it 11 days early—and it can be celebrated again on January 11, 2000.

From Stack's sale of May 1974, Lot 142

LARGE CENT

Marvelous 1804 Cent

An American Classic



(photo enlarged to twice actual size)

- 2007 1804 Sheldon-266. Original. EF-40, or finer.** A splendid specimen with lustrous rich brown surfaces, called by us *Extremely Fine* when we offered it as Lot 602 in the Champa Collection sale 27 years ago in 1972, but today the piece could probably be called **About Uncirculated** without fear of contradiction. The piece is pristine and of extraordinarily high quality. A truly remarkable specimen of one of the great classics in the American cent series, indeed the most elusive, most desirable date of the 19th century.

The 1804 is far and away the most famous large cent issue of the early 19th century. Similar to the situation with the cents of 1799, the reported mintage of 756,838 coins in 1804 probably consisted of a large number of coins dated 1803. Probably not more than 1,250 large cents exist bearing the 1804 date. Assuming a survival rate of 2%, this would suggest an original mintage of 62,500 pieces. The *Guide Book* suggests an actual mintage of 96,500 coins, the quantity delivered on December 31, 1804.

Among the 1,250 (or whatever) cents that exist, the present coin is certainly in the top echelon.

From our sale of the Armand Champa Collection, May 1972, Lot 602.

DIMES



2008 1839 MS-64. Lustrous satiny surfaces display splashes of gorgeous rose, violet, and lavender toning on the obverse, while the reverse displays even honey gray toning. A superb specimen for the grade, a coin that has been carefully preserved in the Harry Bass, Jr. Collection for decades. Sharply struck in all areas. We suspect some may call this MS-65 despite the few trivial marks that generated our MS-64 grade. Regardless of grade opinions, the beauty (and pedigree) of this coin speaks for itself.

From Lester Merkin's sale of October 1966, Lot 248.

2009 1880 MS-63. Rich lavender toning on lustrous surfaces. Certainly one of the rarest of the late dates in the series; its mintage of just 36,000 business strikes proudly proclaims its status as a desirable date. Somewhat reflective in the fields, not an unusual occurrence for a low-mintage business strike of any denomination.

From Lester Merkin's sale of October 1966, Lot 252.

QUARTER DOLLARS



2010 1873 No Arrows, Closed 3. MS-60. Lustrous lavender toning on the obverse, while the reverse is brilliant. From a fairly small mintage of 40,000 business strikes, and desirable as such, particularly in Mint State. An important opportunity at this grade level.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 601.

Gem Mint State 1889 Quarter



2011 1889 MS-65. Richly toned in deep blue and rose. A sharply struck gem example of a popular low-mintage date; just 12,000 business strikes were produced. Gem Proof examples of this date (and the other low-mintage dates of the era, 1879-1889) are typically easier to locate than gem business strikes, and bidders tend to act accordingly when gem Uncirculated examples are offered for sale.

While Proofs of these low-mintage years are more obtainable than business strikes, it seems that the Mint set aside a supply of business strikes specifically for collectors, so that the dates would not become "rare." An explanation of this will be found in our *Rare Coin Review* No. 128.

2012 1892-O Barber quarter. Repunched 2 in date. MS-64. A satiny honey gold coin with strong lustre. Warm silver gray, gold, and light blue iridescent highlights deepen toward the rims. A virtually unimprovable specimen, at least within the confines of the assigned coin. The repunched 2 in the date is plainly visible under low magnification. Type II reverse, E in UNITED covered by the eagle's wingtip. A beauty by all accounts.

1892 quarters exist with the Type I reverse tip of E (UNITED) visible, and Type II, with the tip covered, is described above. Both varieties were made at all three mints this year.

Purchased from Julian Leidman, May 1972.

HALF DOLLARS



2013 1795 Overton-124. Rarity-5. Flowing Hair. VF-20. Satiny lilac-gray surfaces. Some light planchet adjustment marks on the reverse are the only marks worthy of mention. A nicely centered example of a scarce Flowing Hair half dollar variety.

In the third edition of *Early Half Dollar Die Varieties 1794-1836*, by Al C. Overton (edited by Don Parsley), the Condition Census for this variety is given as EF-45, VF-25, VF-20, F-15, VG-10.

Attractive 1815/2 Half Dollar

O-101a, Key Date of the Capped Bust Series



2014 1815/2 O-101a. Rarity-3. Overdate. AU-55, or finer, perhaps far finer, especially in view of Hank Rodgers calling it *Gem Uncirculated*. The coin is quite well struck, nicely centered, and possesses a very attractive aspect. The surfaces are pleasing light gray accented with electric blue, magenta, gold, and other colors, with a generous amount of mint frost evident. By any accounting this is one of the highest grade 1815/2 half dollars to come on the market in our time, and when the element of aesthetic appeal is added, the piece emerges as a landmark in the series. Among all dates of Capped Bust half dollars 1807-1836, the date 1815/2 is by far the rarest.

Acquired through the Goliad Corporation from Hank Rodgers, April 16, 1975.

Proof 1836 Half Dollar Capped Bust, Reeded Edge



(photo enlarged to twice actual size)

2015 1836 Reeded Edge. Proof-63 (PCGS). Very light gold toning over mirrored fields with minor hairlines evident. Traces of light blue toning are visible along the borders. Sharp central designs with some peripheral weakness, primarily among the obverse stars. These reeded edge half dollars were produced by steam power, the first of this denomination so treated. Mintage began on November 8, 1836 with several Proofs produced, in addition to a reported 1,200 business strikes. Originally, it was intended that the new steam-power half dollars would be of the Liberty Seated design much like the "new" Gobrecht dollars. Obviously, dies were not available and this design consisted of a modified Capped Bust, which continued in use into 1839.

Harry W. Bass, Jr. notes: Transitional piece, type adopted in 1837 under Act of January 18, 1837.

From our sale of the Terrell Collection, May 18, 1973, Lot 844.

Desirable 1844-O Blundered Date 50¢ Rarity



2016 1844-O Doubled Date. Breen-4775. AU-55. Lustrous golden gray surfaces with deep lilac-gray iridescence. The blundered date details are plainly evident to the unaided eye. This variety is highly desired in all grades, but it is usually seen well worn. At the AU level the issue emerges as a *rarity*. On the present coin, the strike is sharp and the overall appeal is considerable. A few faint hairlines are mentioned for accuracy. We anticipate strong bidding competition for this prize.



2017 1846-O Breen-4795. Small Date, Partial Drapery. MS-60. Rich steel gray iridescence and splashes of pale blue on reflective semi-prooflike surfaces. Breen's "1846/5-O" variety, so named due to the remnants of another numeral in the loop of the existing 6 in the date. Careful examination, however, reveals that the numeral remnants there resemble a 6 more than any other conceivable numeral. A pleasing coin for the grade.

On the Small Date (or Medium Date, as it is also known) variety offered here, the serifs of the 4 touch, while on the much rarer Tall Date variety, those serifs are distinctly separate.



2018 1854-O Arrows. MS-63. A highly lustrous coin with extremely satiny surfaces. The obverse is richly toned in gunmetal-blue and iridescent rose, while the reverse is pleasing silvery gold, pale and uniform in appearance. Sharply struck in all areas save for the two uppermost obverse stars. An absolute beauty for the assigned grade.

An intricate network of tiny die file marks can be seen among the obverse stars. Some faint die cracks connect the stars on the right; one crack connects the Liberty Cap to the ninth star. On the reverse, several faint cracks are also seen, the most prominent of these a crack from the base of the D in UNITED to the eagle's beak.

Choice Mint State 1858-S Half Dollar



2019 1858-S Large S. MS-63. Lustrous satiny silver surfaces show a touch of lovely gray iridescence. A desirable San Francisco Mint issue, a date that is most often found in circulated grades. Large S mintmark variety. Scarce so fine, a lovely coin.

In our forthcoming book, *The Treasure Ship S.S. Brother Jonathan*, extensive information is included concerning the first decade of operations of the San Francisco Mint. Along the way various aspects of rarity of the different silver and gold varieties are brought to the fore.

From our sale of the Armand Champa Collection, May 1972, Lot 895.

Important 1873 Half Dollar Rarity

No Arrows, Open 3



2020 1873 No Arrows. Open 3. Wiley Bugert-101. F-12. Light gray surfaces with some hints of gold toning. A circulated example of this very elusive variety. Nearly all known 1873 half dollars without arrows at the date are of the Closed 3 style made early in the year. The exact quantity of Open 3, No Arrows half dollars produced is, of course, unknown. Early in the year, the Mint began production of the common No Arrows variety with Closed 3. During the early part of the year, perhaps in March, prior to the effective date of the Mint Act of 1873, the date style was changed to include the Open style digit 3. A few examples were struck, the exact number unknown. Then, the new weight standard prescribed by the 1873 legislation took effect, and the remaining coins of the year included the Open 3 date logotype and arrows to the left and right.

Acquired through the Goliad Corporation.

SILVER DOLLARS

Remarkably Fine and Beautiful 1794 Dollar

Classic American Rarity

The Murdoch Specimen



2021 1794 Bowers Borckardt-1, Bolender-1. Rarity-4. Flowing Hair. AU-58 to MS-60. *Very well struck*, which for a 1794 dollar is a truly significant statement. Indeed, not one in 10 surviving examples of this year can equal the present piece. Most 1794 dollars are very lightly struck at the lower left obverse and the corresponding part of the reverse, sometimes to the point at which all stars and denticles are flat. The present piece differs. The rim and denticles are well defined in all areas, the hair of Miss Liberty is extraordinarily detailed, the date is sharp, and most other aspects are especially well defined. The stars at the lower left are shallow at their centers, but with complete outlines. The obverse surface has a few stray marks and some roughness near stars 1 and 2. The surfaces are toned a pleasing light gray and gold with suggestions of blue at the rims. Opposite star 2 there is a tiny break in the raised rim due to the planchet.

On the reverse the eagle is extraordinarily well detailed, with nearly full breastfeathers, excellent wingfeather detail, prominent veins to most leaves, sharp lettering, and sharp denticles. The surfaces are a light gray and heather with suggestions of blue. On both obverse and reverse are ample suggestions of original mint frost.

Over a long period of years, indeed virtually since day one of American numismatic interest, the 1794 silver dollar has been highly prized. Research by the late Jack Collins indicates that the population of known pieces is somewhere between 125 and 135 specimens, the precise number indeterminable, as not all have appeared in auctions. Moreover, some auction listings are undoubtedly duplicates, as many early descriptions are not precise enough to establish pedigree links and were not photographed. The median grade for known 1794 dollars is about VF-25.

United States silver dollars became a reality in October 1794 when 1,758 pieces were delivered from a mintage estimated at 2,000. There were difficulties due to the inadequacy of the press size and, after this small amount,

no further dollars were struck until May 1795, by which time new equipment had been secured. Of the pieces struck, the vast number were shallowly defined at the lower left of the obverse and the corresponding part of the reverse; this from the die faces not being parallel in the coining press. There were a few happy (from a later numismatic viewpoint) specimens, the presently offered Bass Collection example being notable for its decent strike.

The Bass Collection coin, combining as it does a high numerical grade and, equally important, a far above average strike, stands as one of the very finest specimens of this classic rarity.

The present coin traces its pedigree to the other side of the Atlantic Ocean, to the Murdoch Collection sold in London in 1903. Later, it appeared in other illustrious cabinets as noted below. Its grade has been variously described in the modern era as AU or Mint State. In 1946, in his offering of the William Cutler Atwater Collection, B. Max Mehl gave his own opinion and also cited earlier listings:

"1794 Obverse, bust of Liberty to right, with loose flowing hair hanging at neck; 15 stars, seven to right and eight to left of bust. LIBERTY above, date below. Reverse, small eagle with wings displayed, the head turned to right, standing upon a rock; the whole within olive wreath. Legend, UNITED STATES OF AMERICA. Edge lettered HUNDRED CENTS ONE DOLLAR OR UNIT. Uncirculated; just the barest touch of cabinet friction, with frosty mint lustre. Perfectly centered, and what is most important, an unusually bold impression. Undoubtedly one of the earliest impressions of the die. As is well known, all of the 1794 dollars have the stars on left not struck up. They are usually flat. But on this specimen they are rather bold. I do not claim that this beautiful 1794 dollar is the 'finest known,' but it is the finest that has ever passed through my hands in my more than 45 years of numismatic experience. Besides the remarkable choice condition of this coin, it has an equally remarkable pedigree. This specimen was formerly in such great collections as the Col. Ellsworth, George H. Earle, and the Murdoch Collection of London, England. In the Earle sale, held by Henry Chapman in June 1912, this dollar was described as follows:

"Lot No. 2667. 1794 Finest specimen known! Sharp, bold, even impression. Date and LIBERTY sharp. Milling sharp and even. Reverse, sharp and even, showing the feathers on eagle's breast. Slight hairmarks in field. Light charcoal drift mark in planchet from the edge at first star in a circle embracing first and second stars on the edge. This superb coin I bought at the sale of the Murdoch Collection in London, July 30, 1903, Lot 835. It surpasses in every way any other example. Of excessive rarity."

In the Murdoch sale, 1903, it was catalogued as Lot 835 and a statement made from the memo of Mr. Murdoch to the effect that this dollar is "considered to be the finest known." In the Murdoch sale this coin brought £48 (approximately \$230.00). In the Earle sale, in 1912, it brought \$620.00. And a similar specimen, sold about one year ago, brought \$2,000.00. The Murdoch sale realized approximately \$112,000.00. Please remember that this was in 1903, 43 years ago, when in the same sale other U.S. coins, a lot containing U.S. silver dollars of 1859, 1860, and 1861 in brilliant Proof condition, brought \$5.25 for the three. Today these same coins bring from \$85.00 to \$100.00, nearly 20 times as much. All of the great collectors who previously owned this coin were men of large means and collectors of the finest obtainable coins. While this coin is of great value as it is, its wonderful pedigree certainly adds much to its interest and, of course, to its value. The Murdoch Collection was described by the cataloguers, Sotheby, Wilkinson & Hodge, the most famous auction house in England, as "the most important numismatic collection ever sold in this country" (England). The Earle Collection, when sold in 1912, was the largest collection ever sold in America.

Historical Notes on the 1794 Dollar

With regard to the availability of early business strike silver dollars, 1794-1803, in numismatic circles today, the 1794 has always been the centerpiece, a classic American rarity. It is believed that only about 125 to 135 are known. In contrast, the 1795 Flowing Hair pieces of the same design are more plentiful and exist today in a wide variety of grades, including occasionally Mint State examples.

S. Hudson Chapman and Henry Chapman, who conducted a retail coin business in partnership in Philadelphia from 1878 until 1906, and separately after that time, acquired in the course of their over-the-counter business just about every variety of circulated American coin. However, for reasons they were never able to figure out, no 1794 dollar was ever brought in by a member of the public. Meanwhile, 1796 quarter dollars, 1796 and 1797 half dollars, and other delicacies came in now and then. Among anecdotes of the Chapmans, this is one of the most often told.

Coinage Considerations

In 1793 and 1794, the largest press at the Mint was intended for striking coins no larger than a half dollar. Surviving documents studied by R.W. Julian indicate that Mint officials lamented the lack of a press suitable for

coining silver dollars and medals. It was not until spring 1795 that one of this capacity was installed.

In the meantime, a screw press suitable for coining cents and half dollars was put into service to make silver dollars. The initial coinage of the new denomination was accomplished in the first part of October 1794. The effort was not completely successful, as evidenced by surviving coins which show areas of weak striking. Apparently, just one blow of the press was used (as evidenced by the lack of double struck features on surviving pieces).

Known silver dollars dated 1794 are from a single pair of dies and are believed to have been made to the extent of, perhaps, 2,000 coins (Walter H. Breen's estimate), of which 1,758 pieces were considered to be satisfactory and were delivered by the coiner on October 15, 1794. The remaining impressions, possibly amounting to 242 coins, rejected as being too weak, probably were kept on hand for later use as planchets. Supporting this theory is the existence of at least two 1795 silver dollars plainly overstruck on 1794 dollars.

As several die states exist, the striking could not have been continuous, but was interrupted by the removal of the dies from the press for resurfacing (relapping) after clash marks were sustained early in their life. The silver for striking these came from ingot deposits made by Director Rittenhouse and Charles Gilchrist. Rittenhouse personally received the entire first coinage of dollars. At the time the Mint delivered coins in direct response to deposits of silver (later, gold as well) made by banks, merchants, etc. The Mint did not maintain its own inventory of metal to strike coins for its own (the government's) account.

After the October 1794 effort at coining dollars, the project was abandoned as a bad job, and a large supply of silver dollar planchets was put into chests for storage until a larger, satisfactory press could be installed. Thus, the mintage of 1794 dollars was much smaller than had been intended. Meanwhile, until silver dollar production resumed on the new larger press in May 1795, a generous production of half dollars filled the need for large silver coins. Specialists who enjoy studying the many fascinating die varieties of 1795 half dollars have the Mint's press inadequacy to thank.

Snowden and the 1794 Dollar

The Cabinet Collection of the Mint of the United States, by Mint Director James Ross Snowden and his staff, 1860, p. 107, told of the first coinage of dollars:

"The first deposit of silver bullion for coinage took place on the 18th day of July 1794. The deposit was made by the Bank of Maryland, and consisted of 'coins of France,' amounting to eighty thousand seven hundred and fifteen dollars seventy-three cents and five-tenths (\$80,715.735).

"The first return of silver coins from the Chief Coiner to the Treasurer was made on the 15th day of October, and comprised 1,758 dollars. The second delivery was on the first day of December, and consisted of 5,300 half dollars. This embraced the entire silver coinage of the year. There was a small coinage of half dimes, but they were only struck as pattern pieces, for the purpose of trying the dies, and were not regularly issued." [1794-dated half dime dies were made, but were not used until calendar year 1795.]

"The types were as follows: Obv. A head of Liberty, facing to the right, with flowing hair. Above was the word 'Liberty,' and beneath the date '1794.' To the left of the effigy were eight stars, and to the right seven, 15 in all. On the reverse was an eagle with raised wings, encircled by branches of laurel, crossed...."

Snowden was the first serious numismatist to occupy the director's office at the Mint. Snowden served from June 3 or 4 (accounts differ) 1853, to April 1861. After he left office he continued his numismatic activities in the private sector. Snowden had been a member ex officio of the Numismatic and Antiquarian Society of Philadelphia when he was Mint director. After spring 1861 he became a dues-paying participant. He wrote two other books on coins, one appearing in 1861 and the other in 1864. His sources were not always accurate (for example, he called the 1817 15-stars cent a pattern), but, on balance, he made available a great amount of valuable information to collectors in the growth years of the hobby.

Debut of the 1794 Dollar

So far as is known, the new 1794 silver dollars slipped into circulation and immediately began doing their duty in the channels of commerce. By early December 1794, a few of the new dollars had traveled north to the Granite State, where the *New Hampshire Gazette* reported the following on December 2nd:

"Some of the dollars now coining at the Mint of the United States have found their way to this town. A correspondent put one into the editor's hands yesterday. Its weight is equal to that of the Spanish dollar but the metal appears finer. One side bears a head, with flowing tresses, encircled by 15 stars, and has the word 'LIBERTY' at the top, and the date, 1794, at the bottom. On the reverse, is the bald eagle, enclosed in an olive branch, round which are the words 'One Dollar, or Unit, Hundred Cents.' The tout ensemble has a pleasing effect to a connoisseur; but the touches of the graver are too delicate, and there is a want of that boldness of execution which is necessary to durability and currency."

In the absence of any indigenous numismatic interest at the time, all of the 1,758 examples of the 1794 dollar are believed to have been used as currency. So far as is known, none were made for presentation or special purposes.

Numismatic Considerations for the 1794 Dollar

From the inception of coin auction sales on a large scale in the 1860s, to the present day, the appearance of a 1794 silver dollar in an auction usually has provided the opportunity for the cataloguer to provide an extended comment. Indeed, the earlier quoted commentary from B. Max Mehl's 1946 offering of the present coin furnishes an example. Similarly, 1794 dollars have occupied the spotlight in numerous dealers' fixed-price lists over the years.

Charles Steigerwalt, in *The Coin Journal*, September 1880, commented as follows concerning the 1794 dollar:

"The number of pieces coined in this year was not large and they have become very rare. Good specimens bringing about \$50. The dies of the dollars and half dollars of this year were not sharp and the impressions are generally weak; good specimens being difficult to obtain."

When Ebenezer Locke Mason wrote *Rare American Coins: Their Description, and Past and Present Fictitious Values*, in 1887, he focused upon this coin and noted the following:

"The 1794 United States silver dollar, which occupies the centre of the group in our illustration [a collage of coins at the top of the page], was authorized by an act of Congress, April 2, 1792, and was struck at the old Mint, opposite Filbert Street, in Seventh Street, Philadelphia, and is still standing. This dollar, which is considered very rare, commanded a premium of about \$25 in 1860, and has steadily advanced in fictitious value from year to year, and commanded, in every condition, in 1885, the sum of \$300.00.

"It is said that but few of the 1794 dollars were struck, and the earliest from the dies equaled Proof pieces in their glistening splendor. The British Museum contains the best-known specimen of the 1794 dollar, and probably received it as a gift from our government the year it was coined. [In a conversation with Q. David Bowers, August 6, 1992, Jack Collins stated that in the course of his research involving 1794 dollars he had learned that the specimen in the British Museum had been cleaned to the extent that it now shows extensive hairlines. The Collins manuscript is now in the hands of numismatic scholar Michael Hodder, and it is our understanding that it will be published within the next few years.]"

Concerning the Dies of the 1794 Dollar

A description of the dies of the 1794 dollar may be of interest:

OBVERSE: Flowing Hair design with six curls, the third curl weak. First star close to 1 in date. Second star near first curl, but does not touch it. The head of Miss Liberty on the 1794 dollar has a fuller cheek and more pronounced jaw line than does any of 1795, and admits of consanguinity with some of the finely detailed heads seen on large cents made early in 1794. Blunt tip to neck point.

No head on a 1795 dollar is exactly like this head, although three obverse dies of 1795, one used to coin BB-11, BB-12, and BB-13; another to produce BB-14; and a third to strike BB-16, BB-17, and BB-18, each have a blunt tip to neck point and are more like the 1794 head than any others. If any 1795 obverses are worthy of the "Head of '94" appellation, these three are.

A curious fact, apparently not mentioned in the literature until Dave Bowers commented in his *Silver Dollars and Trade Dollars of the United States: A Complete Encyclopedia*, 1992, is that while the eight stars on the left of the 1794 silver dollar are each oriented with a point toward the denticles (as standard), the seven stars on the right are each positioned differently, unique to 1794 in the early dollar series, with two points toward the denticles.

REVERSE: Eagle perched on a rock within a wreath; 21 leaves on each branch. The wreath has 19 berries, 10 on the left branch, 9 on the right. A leaf is joined to second T in STATES, and another almost touches the right corner of F in OF. "Lobster claw" leaf pair under second T of UNITED and first A of AMERICA. Eagle's wing touches R in AMERICA. Ribbons below wreath thinner and much closer together, and branch ends thinner and straighter, than on any 1795 reverse. Ribbon (not a knot) around junction of the two wreath stems. Rock under eagle's feet extends much farther to the left than on any 1795 die. This die was retired after the 1794-dated coinage and was not used in 1795.

From the Murdoch Collection (London, July 1903, Lot 835), Spink & Son, Ltd. (London), George H. Earle Collection (Henry Chapman, 1912, Lot 2667), Col. James W. Ellsworth, Wayte Raymond and John Work Garrett (1923, private sale arranged through Knoedler & Co.), William Cutler Atwater (B. Max Mehl, 1946, Lot 185), Dr. Charles A. Cass, Empire Collection (Cass Collection, Stack's, 1957, Lot 1678), private holding, Gibson-Groves Sale (Stack's, 1974, Lot 75; there as "Uncirculated, just the barest touch of frosty mint lustre; perfectly centered, and an unusually bold impression"), Julian Leidman and Michael Brownlee, to Harry W. Bass, Jr.

Splendid 1802 Draped Bust Dollar

BB-241, Close Perfect Date



2022 1802 BB-241, B-6. Narrow Date. MS-60. Lustrous lilac-gray surfaces with splashes of iridescent rose on both sides. A

sharply struck and highly impressive example of the date and design type. Strong design details present in all areas, with all but a few of the eagle's breast feathers boldly rendered; all things considered, however, still sharper than many known specimens of the date or type. Certainly choice for the grade, and with a great deal of eye appeal. While the issue is not rare as a variety, in higher grades it is somewhat elusive—and with attractive aesthetic appeal it is even more so. The present coin furnishes an opportunity for the die variety specialist as well as anyone desiring to own a nice Draped Bust obverse, Heraldic Eagle reverse dollar for inclusion in a type set.

This obverse die makes its only appearance as BB-241, while the reverse die was used for BB-212 (1801), 231 (1802/1), 232 (1802/1), 241, 254 (1803), and 255 (1803).

Acquired May 9, 1971 from Bill Epstein, after a personal introduction by Julian Leidman.

Choice Proof 1855 Silver Dollar

Key Date Rarity



2023 1855 Proof-63. A splendid specimen, choice and beautiful in every regard. Deep mirror obverse and reverse fields accented with delicate champagne toning. Few others at this grade level can compare in aesthetic quality or desirability.

Only a few Proofs exist, "at least three," according to the Wiley-Bugert reference. As noted by Walter Breen in his *Encyclopedia*, Proofs were first discovered by Q. David Bowers. The fund of information on Proofs of the 1855 year, overdate as well as perfect date, is very sparse. The issue is extremely rare, and it can be years between offerings. It is far more elusive than 1856 or any later date.

From *Monarch Coins*, February 17, 1972. Through the Goliad Corporation.

2024 Large quantity of 1879-S Morgan dollars, average MS-60 to 63, some finer. Many display varying degrees of toning. (Total: 80 pieces)

2025 Group of 1879-S Morgan dollars, mainly MS-60 to 63, a few are finer. Many are toned in varying degrees. (Total: 61 pieces)

2026 Five dozen 1882-S Morgan dollars, mostly MS-60 to 63, some are finer. Many are toned. (Total: 60 pieces)

2027 A selection of 1882-S Morgan dollars, average MS-60 to 63, some finer. Many are toned in varying degrees. (Total: 49 pieces)

2028 Hoardlet of 1884-O Morgan dollars, MS-60 to 63, some finer. Many are toned. (Total: 88 pieces)

2029 Four rolls of 1884-O Morgan dollars, MS-60 to 63, some finer. Many are toned. (Total: 80 pieces)

2030 Roll quantities of 1884-O Morgan dollars, average MS-60 to 63, some finer. Many are delightfully toned. (Total: 80 pieces)

2031 Large group of 1885-O Morgan dollars, mainly MS-60 to 63, some finer. Many are toned. (Total: 90 pieces)

2032 Selection of 1885-O Morgan dollars, mainly MS-60 to 63, some finer. Many are toned. (Total: 80 pieces)

2033 Roll quantities of 1885-O Morgan dollars, mostly MS-60 to 63, some finer. Many are toned. (Total: 80 pieces)

2034 1888-dated Morgan dollars by the roll, MS-60 to 63, some finer. Many are toned. (Total: 88 pieces)

2035 Four rolls of 1888 Morgan dollars, mainly MS-60 to 63, with some finer. Many are toned. (Total: 80 pieces)

2036 Four more rolls of 1888 Morgan dollars, mainly MS-60 to 63, with some finer. Many are toned. (Total: 80 pieces)

COMMEMORATIVE SILVER COINS

Commemorative Half Dollar Group

2037 A selection of popular commemorative half dollar issues: ☆ 1921 Alabama. 2X2. MS-62 ☆ 1921 Alabama. Plain. AU-50 ☆ 1935 Boone. MS-63 ☆ 1935-D Boone. MS-60 ☆ 1935-S Boone. MS-63 ☆ 1892 Columbian Exposition. VF-20 ☆ 1936 Elgin. AU-55 ☆ 1936 Gettysburg. MS-60 ☆ 1924 Huguenot. MS-63 ☆ 1920 Maine. MS-60 ☆ 1921 Missouri. Plain. MS-60 ☆ 1938 New Rochelle. MS-63 ☆ 1936-D Texas. MS-63 ☆ 1950 Booker T. Washington PDS set. MS-60. All of the coins display varying degrees of toning. (Total: 16 pieces)



2038 1928 Hawaiian Sesquicentennial. MS-60. Pale golden toning is present on both sides of this lustrous key commemorative half dollar issue. What may be the mark from long term contact with a rubber band is noted on the reverse; for this reason we have placed a conservative grade on this coin.

Struck to commemorate the arrival of Captain James Cook in the Hawaiian Islands in 1778, the obverse depicts a portrait of Cook, while the reverse reveals a warrior chieftain set against a backdrop of Hawaii's panoramic beauty. Only 10,000 pieces were struck, of which just a few thousand exist today. Among basic design types the 1928 Hawaiian is the most desired of all commemorative halves (although some mintmarked varieties are rarer, this is the most elusive basic design).

From *Paramount's Louisiana Numismatic Association Convention sale of the Tibbetts Collection*, May 1966, Lot 191.

2039 1935 Hudson Sesquicentennial. MS-60. Rich smoky rose and blazing topaz iridescence on satiny lustrous surfaces. A pleasing specimen in all regards.

Struck to commemorate the 150th Anniversary of the founding of Hudson, NY, named, of course, after the noted explorer Hendrik Hudson. His ship, the *Half Moon*, is shown on the obverse, while the reverse pictures the seal of the City of Hudson on the reverse. Oddly enough, Neptune sits facing left astride a whale in the design, while the whale is swimming to the right! Apparently, Neptune was more interested in where he had been than in where he was going. Just 10,000 examples of this were struck, but unlike the previously offered 1928 Hawaiian, nearly all of the 1935 Hudson issues went into numismatic hands, specifically Julius Guttag, who bought up nearly the entire issue and then distributed it at leisure, and at advanced prices.

From *Paramount's Louisiana Numismatic Association Convention sale of the Tibbetts Collection*, May 1966, Lot 192.

2040 1921 Missouri Centennial. 2★4. MS-61. Highly lustrous with rich iridescent champagne highlights. Certainly the most medallionic of all the commemorative half dollar issues, possessed as it is with broad, square rims; the lack of either IN GOD WE TRUST or E PLURIBUS UNUM among the design elements produces a decidedly non-coin appearance. A lovely example for the grade, with decent design details present at the centers.

This attractive half dollar design celebrates the 100th anniversary of the admission of Missouri to the Union, the official celebration of which occurred in Sedalia, Missouri during August 1921. The 2★4 in the field represents Missouri as the 24th star in Old Glory's field.

- 2041 1935 Old Spanish Trail. AU-50.** A pleasing blend of pink, lavender, and pale gold iridescence adds to the attractiveness of the satiny surfaces of this popular key commemorative half dollar issue. Strong lustre is present on both sides. Conservatively graded.

This scarce issue commemorates the 400th anniversary of the Spanish explorer Alvar Nunez Cabeza de Vaca's trek across what would become Texas, Louisiana, Mississippi, Alabama, and the panhandle region of Florida. A cow's head is featured on the obverse, no doubt a reference to the explorer's surname, which roughly translates to "head of a cow" in English.

Only 10,000 were struck of this issue, but similar to the Hudson half dollar, most went into collectors' hands. However, considering that today hundreds of thousands of numismatists would love to own such a coin, the pieces are indeed rare in comparison to the demand for them.

From Paramount's Louisiana Numismatic Association Convention sale of the Tibbetts Collection, May 1966, Lot 193.

- 2042 1925 Fort Vancouver Centennial. MS-60.** Satiny silver surfaces show strong lustre with a touch of iridescent violet at the rims. Choice for the assigned grade.

These half dollars were struck at the San Francisco Mint, but someone forgot to put an "S" mintmark on the die. Today, all examples in all grades are fairly scarce.

From Paramount's Louisiana Numismatic Association Convention sale of the Tibbetts Collection, May 1966, Lot 186.

- 2043 1927 Vermont Sesquicentennial. MS-60.** A brilliant, lustrous, and satiny example of this popular issue that commemorates the victory of Ira Allen (and New Hampshire's own John Stark of "Live Free or Die" fame) and other American colonial forces over the British at Bennington, Vermont. The event was an early victory for the colonists, one that turned the tide of the war in the favor of the American forces in the northern theatre of the conflict. An attractive design overall, and a pleasing coin as well.

From Paramount's Louisiana Numismatic Association Convention sale of the Tibbetts Collection, May 1966, Lot 190.

COMMEMORATIVE GOLD COINS

Proof 1903 Louisiana Purchase Gold \$1

Jefferson Portrait
A Rarity, Just 100 Struck



(photo enlarged to twice actual size)

- 2044 1903 Louisiana Purchase Exposition gold dollar. Jefferson portrait. Proof-64.** Rich orange-gold toning on both sides. Deep mirror fields surround frosted devices, the fields in turn surrounded by high, "square" satiny rims. An unquestioned Proof, one of the first 100 pieces of the design type struck as such.

The Proofs of this issue (and Proofs of the related McKinley Portrait) were not distributed to numismatists, at least not widely, but were given to dignitaries, convention exhibitors, and others. Because of this, they have always been very elusive on the numismatic market, and probably no more than 20 or

30 have ever appeared. The distributor was none other than Farran Zerbe, who was discussed at some length under our offering of Thomas L. Elder medals in Session III.

The appearance of this lovely Proof will be greeted as a major opportunity by specialists. The coin combines beauty, rarity, and history.



(photo enlarged to twice actual size)

- 2045 1903 Louisiana Purchase Exposition gold dollar. Jefferson portrait. MS-64.** A lovely satiny coin of near-gem quality, fully lustrous and richly toned in pale rose and olive.

The first commemorative issues of the denomination, the Louisiana Purchase Exposition gold dollars of 1903 are found with two distinct obverse styles. The first, as offered here, features the bust of Thomas Jefferson President when the Louisiana Purchase was acquired from France. The second type features the bust of president William McKinley who sanctioned the exposition during his presidency; unfortunately, McKinley was assassinated during his term in office and never lived to attend the event. The designs of both types were by Charles E. Barber of the U.S. Mint.

In recent times all numismatists have joined Robert Hendershott in celebration of his 100th birthday (which occurred last year) and in admiration of his first-person accounts of having attended the Louisiana Purchase Exposition as a young boy. Indeed, he wrote a fine book on the subject.

St. Louis has long been a focal point of numismatic interest, not only for the memorabilia associated with the St. Louis World's Fair held in 1904 (despite these coins being dated 1903), but in many other contexts as well. On the dealer scene, Burdette G. Johnson was highly important in his time, was co-appraiser of the Virgil Brand Estate (with Henry Chapman), and through the good fortune of fellow citizen Eric P. Newman, assisted with the dispersal of many coins and other items from the fabulous numismatic estate of Col. E.H.R. Green. Regarding Newman, what can be said about his writings that would be better than noting that he seems to have had a stranglehold on Heath Awards given for excellence in preparing articles, by the American Numismatic Association; while we haven't counted, we suspect that he has had more than the next two or three contenders combined!

Some further mention of St. Louis, in passing, was given earlier in the catalogue under our description of the elusive Demand Notes of 1861, for which the St. Louis imprint is of highly special importance.

From Stack's sale of the Bartle Collection, October 1984, Lot 1130.

Proof 1903 Louisiana Purchase \$1 Rarity

McKinley Portrait
Only 100 Produced



(photo enlarged to twice actual size)

- 2046 1903 Louisiana Purchase Exposition gold dollar. McKinley portrait. Proof-64.** Rich golden orange toning. Incredibly deep mirror fields surround frosted devices, the whole offset by satiny "square" rims on both sides. One of just 100 Proofs struck, the distribution being by Farran Zerbe, as noted in our description of the related Jefferson Proof dollar. The McKinley version is just as rare, just as desirable, and will attract just as much attention when it crosses the block.

Gem Mint State 1903 Louisiana Purchase \$1



(photo enlarged to twice actual size)

- 2047 1903 Louisiana Purchase Exposition gold dollar. McKinley portrait. MS-65.** A lustrous specimen with attractive golden orange toning highlights. A satiny gem of the highest order.
From Stack's sale of the Bartle Collection, October 1984, Lot 1131.

Choice Uncirculated 1904 Lewis and Clark Gold \$1



(photo enlarged to twice actual size)

- 2048 1904 Lewis & Clark gold dollar. MS-63.** A satiny and lustrous example of this popular issue, the first year of a two-year design type. Attractive rose iridescence present on both sides. A very nice example of the design.

Struck in 1904 and 1905, the Lewis and Clark Exposition gold dollars commemorated the 100th anniversary of this expedition's trek through the Pacific Northwest, a basically unexplored area of the country that came to us through the Louisiana Purchase. The anniversary celebration was held in Portland, Oregon, in 1905. A portion of the proceeds from the sale of these coins was used to erect a bronze statue of Sacagawea (several alternative spellings are also used), a Native American who was helpful in the success of the expedition. This important individual will be highlighted on a circulating small-sized dollar coin scheduled to be released next year. Meanwhile, the situation has been the darling of the numismatic press, as various designs have been debated back and forth.

From Stack's sale of the Bartle Collection, October 1984, Lot 1132.

Lovely Choice Mint State 1905 Lewis and Clark \$1



(photo enlarged to twice actual size)

- 2049 1905 Lewis & Clark gold dollar. MS-63.** A lustrous golden coin with warm rose highlights. Frosty and satiny surfaces display all the quality and appeal of a higher grade. Of all commemorative gold dollars, this is the most elusive—for reasons explained in some detail in Dave Bowers' book, *Commemorative Coins of the United States: A Complete Encyclopedia*. Marginally scarcer than its 1904-dated counterpart. A grand opportunity.
From Stack's sale of the Bartle Collection, October 1984, Lot 1133.

- 2050 1915-S Panama-Pacific Exposition gold dollar. MS-63.** Velvety orange-gold surfaces show strong lustre.

From Stack's sale of the Bartle Collection, October 1984, Lot 1134.



(photo enlarged to twice actual size)

- 2051 1916 McKinley gold dollar. MS-64.** Satiny matte-like surfaces exhibit rich rose toning, particularly on the reverse. Struck in two years, 1916 and 1917, to raise funds for the erection of a memorial to the late president in his home town of Niles, Ohio.

The unsold remainder of the pieces went to B. Max Mehl, Fort Worth, Texas, who was rapidly becoming America's most famous rare coin dealer, bumping the Chapman Brothers, who were in the sunset years of their careers. Thomas L. Elder was also in the ascendancy, but he tended to conduct his affairs locally—in and around New York City—rather than on the national basis that Mehl did. Mehl achieved recognition through the publication of the *Star Rare Coin Encyclopedia*, which was sold by the zillions through advertisements in newspapers, magazines, and in the 1930s, on the airwaves. In the same decade, the 1930s, Elder decided to take a page from Mehl's book, and issued his own guide to rare coin values. Although many were printed, few were sold. Elder lacked Mehl's marketing ability and, probably, it would have pained Elder—who was a stickler for the truth—to have made some of the comments that Mehl did.

From Stack's sale of the Bartle Collection, October 1984, Lot 1135.



(photo enlarged to twice actual size)

- 2052 1917 McKinley gold dollar. MS-64.** Extraordinary lustre on satiny surfaces. Pale rose and olive highlights increase the eye appeal dramatically. The second and final year of the design type, and much scarcer than its 1916-dated counterpart.

While 15,000 McKinley gold dollars were issued in 1916, the next year of the design type, 1917, saw only 5,000 pieces issued. The elusive quality of the 1917 was not generally recognized until the present decade.

From Stack's sale of the Bartle Collection, October 1984, Lot 1136.



(photo enlarged to twice actual size)

- 2053 1922 Grant gold dollar. Plain. MS-64.** A glittering golden orange coin of near-gem quality, nicely struck and pleasantly preserved. The second type to be issued, the first being the Grant With Star issue.

The 1922 Grant half dollar and gold dollar commemoratives, both with and without star on obverse, were all designed by Laura Gardin Fraser, a prolific artist who was responsible for several other designs in the United States commemorative coin series, among those the Alabama half dollar of

1921 and the Oregon Trail half dollars of 1926-1939. She designed these with her husband, James Earle Fraser, best known to American numismatists as the designer of the Indian Head or "Buffalo" nickel.

From Stack's sale of the Bartle Collection, October 1984, Lot 1137.



(photo enlarged to twice actual size)

- 2054 1922 Grant gold dollar. With Star. MS-63.** Lovely olive highlights on satiny lustrous surfaces. Issued before the variety without the obverse star. Choice for the grade, with much eye appeal.

The presence or absence of a star on gold dollars of this design was intended simply as a marketing ploy, the star perhaps standing for a "brilliant idea," certainly for nothing memorable in Grant's life or anything else that historians have been able to determine.

From Stack's sale of the Bartle Collection, October 1984, Lot 1138.

Choice 1915-S Panama-Pacific \$2.50



(photo enlarged to twice actual size)

- 2055 1915-S Panama-Pacific Exposition quarter eagle. MS-63.** A lustrous and satiny coin with strong eye appeal. A touch of olive iridescence completes the picture.

This attractive commemorative issue was the result of the combined efforts of Charles E. Barber and George T. Morgan. This is the second commemorative issued of the denomination, the first being the famous 1848 CAL issue. On the present coin, the obverse features Columbia seated on a hippocampus with a caduceus in her hand, typifying the use of the Panama Canal. The reverse eagle design is a resurrection of a design by Morgan that first appeared on a pattern *half dollar* of 1877, also on the 1879 "Schoolgirl" dollar—see our earlier catalogue descriptions.

From Stack's sale of the Bartle Collection, October 1984, Lot 1139.

Choice 1926 Sesquicentennial Quarter Eagle



(photo enlarged to twice actual size)

- 2056 1926 Sesquicentennial of American Independence quarter eagle. MS-63.** A dazzling array of lustrous iridescent rose, sky

blue, and light olive toning graces the satiny surfaces of this tantalizingly beautiful commemorative quarter eagle.

Struck to commemorate the 150th anniversary of our nation's Declaration of Independence, the reverse features a depiction of Independence Hall in Philadelphia. This design was swiped (more or less) for use on the reverse of the 1776-1976 bicentennial half dollar.

From Stack's sale of the Bartle Collection, October 1984, Lot 1140.

PANAMA-PACIFIC COIN SET

History of the Exposition Coins

In 1915 visitors from all over the world converged on a veritable new city that had been built of lath and plaster on the San Francisco shore front. Building upon the tradition established by the 1876 Centennial Exhibition (Philadelphia), 1892-1893 World's Columbian Exposition (Chicago), the 1900 Paris Exposition, the 1904 St. Louis World's Fair, and other such events, the Panama-Pacific International Exposition showcased marvels of technology, art, history, and science. The official reason for the Exposition was to celebrate San Francisco's rebirth from the 1906 earthquake and fire and to observe the opening (in August 1914) of the Panama Canal.

After the event ended, nearly everything was torn down. An exception was the Palace of Fine Arts, which, while never intended to be a permanent structure, survived to be used to store fire engines and other municipal equipment. In recent times it has been restored. The building in 1915 was the numismatic focal point of the Exposition. Under its huge dome was Farran Zerbe's Money of the World exhibit and, after the fair's closing, his concession to sell the remaining Panama-Pacific coins by mail order.

Today the five different coins issued in connection with the Panama-Pacific International Exposition stand as the high-water mark among American commemoratives. In connection with the present offering, it is appropriate to give a sketch of the event which caused its production. The following is excerpted from Frank Morton Todd's book, *The Story of the Exposition*, published in 1921:

On the basis of federal legislation the Exposition instituted an official Coin and Medal Department, and put it under the direction of Farran Zerbe, as past president of the American Numismatic Association. The Act of Congress provided that a series of commemorative medals, a souvenir medal, the award medal, and the diploma were to be produced by the government and delivered to the Exposition at face value for the coins and at cost for other items.

In spite of the delay, whereby the coins were not ready until we



The Palace of Fine Arts at the Panama-Pacific Exposition

after the fair opened, the Coinage Department took in \$179,506 in the Exposition period, and \$51,966 in the post-Exposition time. The whole net return of the Exposition's coin and medal business after deducting the cost of materials and all administration came to \$65,555.09.

Sixty thousand commemorative half dollars were coined, of which 34 were reserved for assay. Of the 59,966 pieces available, 27,100 were sold and 32,866 were destroyed later at the Mint. 25,034 gold dollars were coined, of which 34 were used for assay and the balance all sold. 10,017 \$2.50 gold pieces were struck, of which 17 were used for assay, leaving 10,000 available. Of these 10,000 there were 6,750 sold and the rest, 3,250 pieces, were melted.

There were 1,509 of the octagonal \$50 pieces made, of which nine were used for assay, 646 were actually sold and 854 went to the melting pot. There were 1,510 round \$50 pieces including 10 for assay. Just 483 were sold. 1,017 were melted.

All of the commemorative Exposition coins were struck at the San Francisco Mint and bear the "S" mintmark. For the coining of the \$50 pieces a special hydraulic press weighing 14 tons, with a striking power of 450 tons, ordinarily used at the Philadelphia Mint for striking medals, was delivered to the San Francisco Mint.

The striking of the first octagonal \$50 gold piece, the largest coin ever authorized by the government, and the first minted since 1852 of any other shape than circular, was made a notable occasion at the mint. The superintendent, Mr. T.W.H. Shanahan, extended invitations to various dignitaries and to members of the American Numismatic Association, to be present at 11:00 on the morning of June 21, 1915, when the first of these coins was struck.

Supt. Shanahan produced the first piece, incorrectly stating that he was about to strike the first \$50 coin ever issued under authority of law in the United States. [In 1851-52, \$50 pieces were issued by Augustus Humbert and the U.S. Assay Office of Gold, an official government agency.] He then pulled the lever and handed the resultant coin to Mr. Moore for inspection. Moore then operated the lever for the second piece, and other members of the party took their turns at making money, keeping up the delightful exercise until lunch time.

The various commemorative coins were in good demand. Advance orders amounted to a sales volume of \$40,000. Prices were: half dollars, \$1 each or six for \$5. Gold dollars, \$2 each, or six for \$10. \$2.50 gold pieces, \$4 each, or six for \$20. \$50 gold pieces, either shape, \$100 each. Complete sets mounted in metal frames or leather cases sold for \$200. That both shapes of the \$50 pieces were of the same design was a disappointment and in many cases limited the sale to one coin. On this account, toward the end of the Exposition, sets with a choice of one \$50 piece were sold at \$100 each.

Many sales were made to banks throughout the country. Usually they were of sets mounted in copper frames. With the close of the Exposition this exhibit was moved to the Palace of Fine Arts, where it looked very much at home and continued as a sales agency over the post-Exposition period until May 1, 1916. The Department was continued on mail order basis, down to November 1, 1916, when, at the request of the Exposition and by authority of the Secretary of the Treasury, most of the coins remaining unsold were returned to the mint and destroyed.

In the years since 1916, the Panama-Pacific coins have been highly prized by numismatists. Today, the large and impressive \$50 coins are especially admired, and it is always an occasion when examples cross the auction block.



- 2057 1915-S Panama-Pacific Exposition half dollar. MS-64.** An absolutely gorgeous coin, a splendid specimen with beautiful blue and gold iridescence hues over frosty surfaces, one of the nicest we have ever seen from a visual viewpoint. A true prize that will appeal to the advanced collector and connoisseur, just as it did to Harry Bass.

Each of the lots from 2057 through 2062 will be sold on a provisional basis. After Lot 2062 is sold provisionally, the total for lots 2057 through 2062 will be computed, 5% will be added to the total, and this will constitute the opening bid for Lot 2063. If the opening bid is met or exceeded, the provisional awards for lots 2057 through 2062 will be canceled. If it is not met or exceeded, then the lots will be sold at the provisional award prices.

- 2058 1915-S Panama-Pacific Exposition gold dollar. MS-64.** Brilliant and lustrous with warm orange-gold highlights.

Each of the lots from 2057 through 2062 will be sold on a provisional basis, as described in Lot 2057.

Near-Gem 1915-S Panama-Pacific \$2.50



- 2059 1915-S Panama-Pacific Exposition quarter eagle. MS-64.** Brilliant and lustrous with rose toning highlights. The satiny surfaces have a matte-like appearance. A desirable issue in frosty condition.

Each of the lots from 2057 through 2062 will be sold on a provisional basis, as described in Lot 2057.

This is one of the more curious legal tender designs in the American coinage spectrum. The obverse illustrates a mythological animal, the *hippocampus* (Greek for "river horse"), which is seldom seen in numismatics, except that we should mention that it appears on certain Civil War tokens made by William K. Lanphear, Cincinnati.

**Outstanding 1915-S Round \$50
Panama-Pacific "Slug"**
Only 483 Pieces Distributed



(photo enlarged to twice actual size)

2060 1915-S Panama-Pacific Exposition \$50. Round. MS-64. A delightful near-gem specimen of this singularly beautiful commemorative gold issue. Rich golden surfaces display some pale rose and sky blue iridescence and a modicum of reflectivity. Free of all but the most trivial marks and hairlines. This issue, along with the related octagonal format coin, are the only \$50 denomination gold coins issued by the United States Mint, (until the recent advent of the American Eagle gold bullion coin series, which carry a \$50 face value). Just 483 of the round \$50 coins were distributed, thereby creating the rarest of all American commemoratives struck during the past century.

Each of the lots from 2057 through 2062 will be sold on a provisional basis, as described in Lot 2057.

Choice Mint State 1915-S \$50 Octagonal
Just 645 Pieces Sold



(photo enlarged to twice actual size)

2061 1915-S Panama-Pacific Exposition \$50. Octagonal. MS-63. Satiny and lustrous orange-gold with pale rose and sky blue toning highlights. Almost identical in design to that on the round-format coins, although somewhat reduced in size to properly fit the coin's octagonal shape. Eight tiny dolphins have been added to the border design on each side, outside the circle surrounding the legends, one dolphin at each angle. This version, made to the extent of 1,500 pieces, was slightly more popular with the public, due to the distinctive octagonal shape which reflected the historic \$50 slugs of 1851-1852. When final accounts were tallied, it was learned that only 645 pieces of the original 1,500 had been distributed.

Each of the lots from 2057 through 2062 will be sold on a provisional basis, as described in Lot 2057.

2062 1915 Panama-Pacific International Exposition coinage case. EF overall. The clasp is not in working order. Textured leatherette with gold trim at the border. The interior is lined with purple velvet and satin, with both materials crisp and bright. There are recesses for each of the five coins in the series, including the half dollar, gold dollar, quarter eagle, round \$50, and octagonal \$50. The inside of the lid is stamped in gold as follows: PANAMA-PACIFIC / INTERNATIONAL EXPOSITION / 1915 - SAN FRANCISCO U.S.A. / COMMEMORATIVE COINS / AUTHORIZED BY ACT OF CONGRESS / STRUCK AT SAN FRANCISCO MINT. An interesting item, one that is always desirable as a "home" to a quality five-piece Panama-Pacific Exposition commemorative set.

Each of the lots from 2057 through 2062 will be sold on a provisional basis, as described in Lot 2057.

Complete Panama-Pacific Set in Case Including Both \$50 Coins

2063 1915-S Panama-Pacific Set with case from the silver half dollar through both varieties of \$50 gold as individually described in lot 2057 through 2062 above. At this point in the sale, the provisional awards for lots 2057 through 2062 will be totaled, 5% will be added, and that will constitute the opening bid for the current lot, Lot 2063. If this bid is met or exceeded, the provisional awards will be cancelled and the coins will be owned by the successful bidder on the present lot. (Total: 5 coins; 1 case)

2064 Pair of Norse-American silver octagonal medals representing both thick and thin style: ☆ Thick planchet. AU-55 ☆ Thin planchet. MS-60. Both are lightly toned. (Total: 2 pieces)

It was originally hoped that a commemorative *half dollar* would be authorized to commemorate this event, but this legislation did not become a reality, and medals were struck instead, at the Philadelphia Mint. Recognizing the semi-commemorative status, Wayte Raymond in his "National" holders provided spaces for these 1925 medals, thus making them extremely popular to a generation of numismatists. Today, the medals are not as well known as they were years ago, but they are still historical and important. Of the two varieties, the thin planchet is the rarer.

Splendid 1925 Gold Norse American Medal Matte Proof Rarity



(photo enlarged to twice actual size)

2065 1925 Norse American Centennial. Gold. Matte Proof-64. Attractive olive highlights on satiny matte surfaces. A truly splendid near-gem specimen of a prized rarity. From a tiny distribution of just 47 Norse American medals struck in gold, all in the Matte Proof format. The issue was instigated by Congressman O.J. Kvale of Minnesota, and designed by James Earle Fraser of Buffalo nickel fame. Undeniably rare and just as undeniably beautiful, a prize for the connoisseur.

Weight: 241.1 grains. Diameter: 24.3 mm vertical, 23.8 mm horizontal.

Congressman O.J. Kvale of the 7th District, Minneapolis, a member of the Congressional Coin, Weights, and Measures Committee, was instrumental in the production of the Norse American medal series. As early as February 1925, Kvale visited the Treasury Department with his plans for a medal to recognize the accomplishments of the Norse-American settlers in his area of Minnesota. His initial plan called for round medals, but their proposed size would have conflicted with circulating coinage, hence the octagonal format. The silver for these medals was to come from Mint stock, thereby saving the newly formed Norse-American Centennial Commission the cost of procuring silver on the open market. The only cost incurred by the Commission was the production expense for up to 40,000 medals plus the cost of associated dies. On March 2, 1925, Congress authorized the production of 40,000 silver medals and 100 gold medals, all to be produced at the Philadelphia Mint. Records indicate that 39,850 silver and gold pieces were struck in May and June of 1925, 33,750 of which were on "thick" silver planchets, 6,000 on "thin" silver planchets, and 100 pieces on .900 fine gold planchets. The silver pieces were counted, bagged, and shipped to the Fourth Street National Bank of Philadelphia for delivery to the Commission. The cost to the Commission for each piece delivered was 45¢ for the "thick" version, 30¢ for the "thin" version, and \$10.14 for the gold version. The Commission then sold the pieces at \$1.25 for the "thick" and \$1.75 for the "thin." According to an article by Anthony Swiatek in the June 1982 volume of *The Numismatist*, collector "Max E. Brail of Jackson, Michigan, remembers purchasing the gold specimen for \$20 dollars back in 1925." The Centennial Commission retained first strikings of the silver and gold types. Additionally, it is known that Congressman O.J. Kvale received gold medal number two, the second piece struck, in recognition of his services to the commission.

See Lot 2192 for distribution figures.

PROOF SET

1878 Proof Set

Cent to Trade Dollar

- 2066 1878 Proof Set:** ☆ Cent. Proof-65 RB ☆ Nickel three cents. Proof-63. Pale golden highlights. A Proof-only date, just 2,350 pieces struck ☆ Nickel five cents. Proof-66. Golden rose highlights. A Proof-only date, same mintage as the nickel three cents ☆ Dime. Proof-63. Mostly brilliant with a whisper of lavender ☆ Twenty cents. Proof-64. Reflective steel gray surfaces with splashes of golden orange. A Proof-only date, the final issue of this short-lived series (1875-78) ☆ Quarter. Proof-62. Brilliant ☆ Half dollar. Proof-63. Brilliant ☆ Dollar. 8 Tailfeathers. Proof-63. Steel gray over reflective surfaces ☆ Dollar. 7 Tailfeathers, Reverse of 1878. Proof-62. Pale grayish brown toning with some heavier toning on the reverse at the motto ☆ Trade dollar. Proof-63/66. Splashes of rose toning at the peripheries. A series of abrasions are in the left obverse field, accounting for the split grade. The reverse is a stunning gem. (Total: 10 pieces)

MISCELLANEOUS U.S. COINS

- 2067 A selection of popular type coins:** ☆ 1828 half cent. Breen-2. MS-63 BN. Nice for the grade ☆ 1858 Flying Eagle cent. Small Letters. AU-50, lightly cleaned ☆ 1938-D/S Buffalo nickel. MS-64 ☆ 1826 half dollar. Overton-103. EF-40. Dark ☆ 1828 half dollar. O-107. EF-40. (Total: 5 pieces)

PRIVATE AND TERRITORIAL GOLD COINS

Rare Christopher Bechtler \$5 Gold

Chapman Restrike



(photo enlarged to twice actual size)

- 2068 Undated (circa 1922) Henry Chapman restrike. Christopher Bechtler. \$5 gold. Kagin-31. Rarity-7+. Proof-64.** Brilliant deeply mirrored Proof fields accented by the sharp, heavily frosted devices. Some trivial hairlines are noted. Overall a lovely cameo, with a significantly more "refined" look than any original Bechtler product. Henry Chapman must have been quite proud, save for the diagnostic reverse die crack from the lower rim and the bubbly patches resulting from the pitted dies. A very rare issue. The number of pieces minted is not known to this cataloguer, but judging from the infrequency of appearances, it is probably only a small handful.

Notes concerning the restrikes and Chapman: Per conventional wisdom this restrike and the following lot were struck in 1908, however it seems more likely that they were made circa 1922. Walter Breen cites a receipt made out to Henry Chapman, March 22, 1922, for "Ten (10) Gold Bechtler medals." The earliest auction appearance seen has been Henry Chapman's sale of the Reimers, Jenkins, et al. Collections, July 25-27, 1922, which ties in nicely. By this time, that well-known Philadelphia dealer was entering the sunset years of his career. Much could be related about Chapman, of course and a superb overview is in John W. Adams, *United States Numismatic Literature*, Vol. I, 1982.

Concerning Henry (and brother S. Hudson Chapman) in the 1920s Alden Scott Boyer later reminisced:

"When S. Hudson Chapman used to set up his exhibits at a convention, a bright shiny Smith & Wesson revolver always laid at hand—many will recall this. His brother, Henry Chapman, was as careless as all get out; but he was such a gentleman that I doubt if he ever had any petty thefts at his set-ups."

In 1929, Frank Duffield commented:

"If you see an elderly man arranging his exhibit, about which is gathered an interested crowd listening to his remarks about certain coins in it, that will be Henry Chapman, of Philadelphia."

Henry Chapman donated to the American Numismatic Society, New York, the original coining press used by the Bechtlers, where it is on display today. Separately and not involving the ANS, the restriking of \$5 coins seems to have been conducted under a shroud of secrecy, with little factual information appearing in print then or since.

Notes concerning the Bechtlers: During the 1830s the Bechtler family coined \$2,241,850.50 worth of gold coins. Bearing the imprint CAROLINA GOLD or GEORGIA GOLD, depending upon the state in which the coinage metal originated, the pieces were produced in the denominations of \$1, \$2.50, and \$5 from minting facilities in the Rutherfordton, North Carolina

vicinity. In the 1840s Augustus Bechtler (see next lot) took over the business.

Christopher Bechtler, the elder, and several members of his family came from Germany to Rutherfordton in 1830. Accompanying him were his two sons, Charles and Augustus, and his nephew who is known as Christopher Bechtler, the younger. The elder Bechtler, trained in the art of the gunsmith and goldsmith, established a jewelry store shortly after his arrival. There was gold-bearing earth on his property, and several shafts were sunk to exploit it. His son Augustus shared his interests and abilities and was a capable assistant.

Bechtler's entry into coinage occurred in the summer of 1831 when he announced he was ready to receive gold and coin it into \$2.50 and \$5 pieces. It is believed that pieces of the \$1 denomination were first produced in 1832. From that time onward specimens were produced of three denominations, \$1, \$2.50, and \$5. The weight and fineness was prominently lettered as part of each coin's inscription. In addition the origin was stated as CAROLINA GOLD, GEORGIA GOLD, or NORTH CAROLINA GOLD.

Realizing the service that the Bechtler minting operation was providing to miners and tradesmen of the area, the government made no effort to stop them. A Treasury investigation into the Bechtler coinage did provide the data which led Congress in 1835 to provide for the establishment of a branch mint at Charlotte. In 1838 the Charlotte Mint issued its first coins for circulation.

Niles' Register report, August 6, 1836. This notice, located by us in our file of America's most weekly commercial and national journal of the era, is reprinted verbatim for the possible interest of numismatists:

NORTH CAROLINA GOLD MINES.

The following statement from the Rutherford (NC) Gazette, would seem to remove the impression pretty effectually, that the southern gold mines are becoming exhausted:—

BECHTLER'S GOLD COIN.—Mr. Bechtler has politely furnished us with the subjoined statement of money coined by him from the 18th of January 1834, to the 12th of December 1836, together with the amount of gold fluxed during the same period. Most of the gold was taken from the mines in Rutherford and Burke counties, although much of it is stamped Georgia gold.

It will be seen that the subjoined statement extends no later down than 12th December 1835. Since that time, instead of being a falling off, there has been an increase of business. We paid him a visit on last Saturday, when he had just polished off the last \$3,000 for a day's work. Mr. B. has promised to furnish us with a statement of the amount coined and fluxed since that period, at as early a date as possible.

State of the amount of gold coined and fluxed by Christopher Bechtler, near Rutherford, NC.

Amount coined in \$5, \$2.50 and \$1 pieces, from the 18th January 1834 to 22d December 1834... \$109,732.50

Amount coined in \$5, \$2.50 and \$1 pieces from the 22d December 1834, to the 12th December 1835... \$695,895.00

Total \$805,627.50

Number of dwts fluxed from 22d Dec. 1834 to 12th Dec. 1835... 711,533.50

Number of dwts fluxed from 18 Jan. 1834 to 22d Dec. 1834... 395,804.00

Total... \$1,107,387.50

These statements prove the immense extent of the mining interest in this section of the state. We do not know to what proportion this forms to the amount collected from the mines, perhaps a half, perhaps not one-fifth. Yet mining has not fairly commenced with us. Deposit mining is more profitable than ever, and vein mining, though it has been but barely tested, is yet sufficiently so to induce several large capitalists to embark in the experiment extensively.

**Rare August Bechtler \$5 Gold
Chapman Restrike**



(photo enlarged to twice actual size)

2069 Undated (circa 1922). Henry Chapman restrike. August Bechtler. \$5 gold. K-30. Rarity-7+. Proof-63. Sharp frosty devices rise out of brilliant mirrored fields giving a lovely cameo contrast. Some light hairlines are present, though probably a result of minor mishandling than any cleaning. Sharply struck with bold details and high rims. The characteristic reverse die crack is boldly obvious from the rim through the second A in CARATS, as are some light patches of die rust marks.

This piece, as the one in the previous lot, is extremely rare and very seldom offered. In fact, years can pass between our handling an example either at auction or at private treaty. An interesting "territorial" issue, with a 20th-century numismatic twist.

Augustus Bechtler: Following the death of the elder Christopher Bechtler in 1842, the coinage business was conducted by his son Augustus. Augustus apparently continued production of coins for a year or so and then was succeeded by the younger Christopher Bechtler, the nephew of the original coiner. Apparently standards of honesty and quality declined, for Director of the Mint R. M. Patterson made a report which stated:

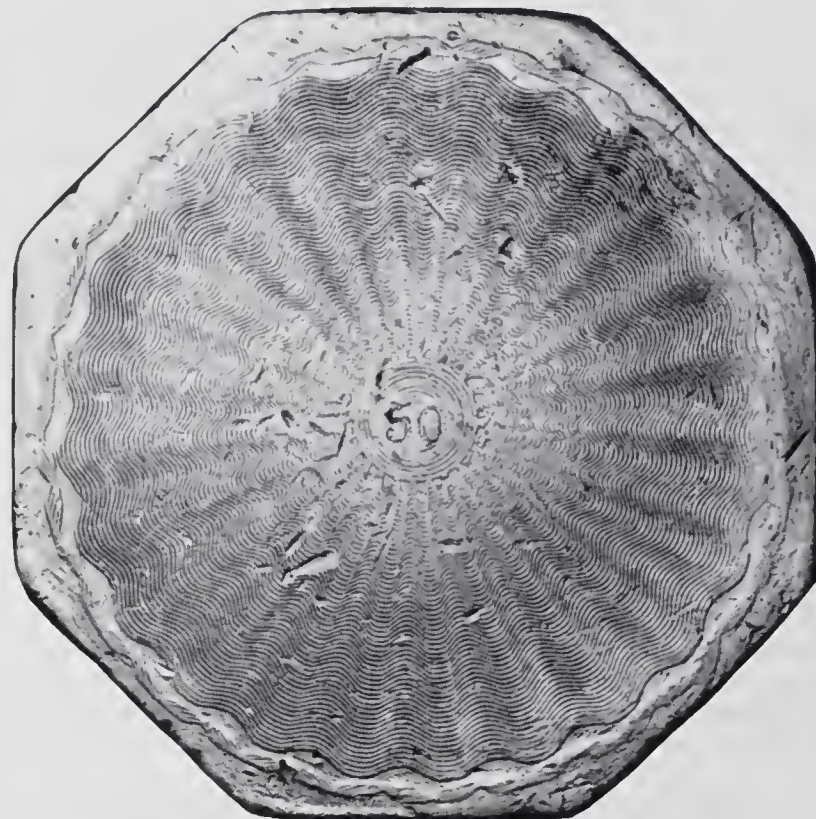
"Assays repeatedly made at this mint showed that the coins thus fabricated [by Bechtler] are below the nominal value marked upon; yet they circulate freely at this value, and therefore it must be more advantageous to the miner to carry his bullion to the private rather than the public mint."

By this time the Charlotte and Dahlonega Mints had been in service for several years (since 1838) and had reduced the demand for Bechtler coins. Augustus Bechtler died sometime prior to 1847. The younger Christopher Bechtler moved to Spartanburg in the early 1850s, at which time the Bechtler coinage was discontinued.

Impressive 1851 Humbert \$50 Gold

887 THOUS.

Early "Handmade" Issue



(photo enlarged to twice actual size)

2070 1851 Augustus Humbert. \$50 gold slug. 887 THOUS. on ribbon. K-4. Rarity-5+. AU-55. Lettered edge. Lightly cleaned long ago. Bright, attractive gold surfaces. Far above average in overall quality in the context of this desirable, very early issue. Indeed, a prize coin with relatively few equals. Moreover, the piece is exquisitely struck, with design details sharp in nearly all areas. The reverse is bright and lustrous, with excellent definition of the engine-turn design. A \$50 gold "slug" of commanding importance, which no doubt will attract much attention.

The obverse, from a die believed to have been cut by C.C. Wright, features an eagle standing on a rock, holding a shield, with a ribbon in its beak, inscribed *E PLURIBUS UNUM*. Above is a label with the inscription 887 THOUS., while the legend UNITED STATES OF AMERICA is around, with 50 (hand punched) and D C below.

The reverse depicts an engine-turned design arranged in rays with undulations, a sunburst at the center, in which is stamped 50.

Around the edge is lettered in segments: AUGUSTUS / HUMBERT / UNITED / STATES / ASSAYER / OF GOLD / CALIFORNIA / 1851.

Weight: 1307.0 grains; Diameter: 40.9 mm.

Augustus Humbert and the early \$50: In California in 1849 and early 1850, monetary matters were in a state of flux. Many different private issues—coins and ingots—had appeared under the imprints of Kohler; Norris, Gregg & Norris; Bowie; the Miners Bank; Baldwin & Co.; Moffat; and others. Some of these had intrinsic or melt-down values close to their stated face values, while others did not.

Seeking to add stability to circulating gold coins, in September 1850 Congress authorized the secretary of the Treasury to contract with a well-established assaying business in California to affix the stamp of the United States to bars and ingots, to assay gold, and assign value to it. Moffat & Company,

the most respected of the San Francisco coiners, received the commission. Appointed to the position of United States assayer was Augustus Humbert, a New York City maker of watch cases, who (according to new research by Dan Owens) arrived in San Francisco on January 8, 1851. Meanwhile, in preparation for the new franchise, in late 1850, Moffat & Co. curtailed most of their private business and prepared to issue coins under the government contract. New premises were secured on Montgomery Street between Clay and Commercial streets.

On February 14, 1851 San Francisco Prices Current contained an article relating to the \$50 slugs, indicating their regular production was about to begin:

"The above cut represents the obverse of the United States ingot, or, rather, coin, of the value of \$50, about to be issued at the Government Assay Office. It is precisely of this size and shape.... The reverse side bears an impression of rayed work without any inscription. Upon the edges following: 'Augustus Humbert United States Assayer—California Gold 1851.'... The fifty-dollar pieces will be of uniform value, and will be manufactured in the same manner as coins.... By order of the secretary of the Treasury these ingots and coin are to be received for duties and other dues to the United States government, and our bankers, we are advised, will receive them at their stamped value. This will produce an important change in the monetary affairs here, gold dust will immediately go up, and as a necessary consequence foreign and domestic [Eastern] exchange will be at a premium 5 to 7%...."

The *Daily Alta California* commented on the new \$50 pieces on February 21, 1851: "The new 50-dollar gold piece...was issued by Moffat & Co. yesterday. About three hundred of these pieces have already been struck off.... The coin is peculiar, containing only one face, and the eagle in the center, around which are the words 'UNITED STATES OF AMERICA.' Just over the eagle is stamped '887 THOUS.' signifying the fineness of the gold. At the bottom is stamped '50 DOLLS.' The other face is ornamented with a kind of work technically called engine-turning, being a number of radii extending from the common centre, in which is stamped, in small figures, '50.' Around the edge is stamped the name of the United States Assayer...."

Later varieties of \$50 issues had the denomination marked "FIFTY DOLLS" and as part of the die inscription. These seem to have replaced the very early issues (such as the coin offered in this lot) which had the value and fineness individually hand punched. From the preceding, it seems reason-

able to conclude that the coin here offered was part of the group released on February 20, 1851, and that later pieces were all of the "DOLLS" type. In the first quarter of 1851 the Moffat-Humbert coiners produced \$530,000 worth of pieces. This is equal to 10,600 \$50 pieces. It further seems reasonable to assume that only a few of the style with the "50" value, "880" or "887" fineness, and eight edge segments hand stamped were made, and that late February and all March pieces were of the type with the value and fineness in the die and with reeded edge.

To emphasize the character of the \$50 pieces with the hand-stamped features, we mention that these processes were needed to create them:

1. The obverse and reverse motifs were stamped from a pair of dies.
- 2-4. The fineness was hand-stamped on the obverse with three separate numeral punches.
5. The value (50) was hand-stamped on the obverse, possibly from a single punch (but this is not verified).
- 6-13. In eight separate operations each of the eight edge faces was stamped with a logotype punch. (On the presently offered Bass Collection coin, the lettering is inverted with relation to the obverse.)

14. The number "50" was stamped at the center of the reverse.

Thus, it took 14 steps to create this early \$50 piece! Later coins with the fineness and value in the die and with reeded edge were struck in a single operation.

While the federal standard for gold coinage was 900/1000 fine, in San Francisco in 1851 this was difficult to attain with the refining processes then in use, and the Humbert coinage was of two finenesses, 800 and 887, the latter coins being slightly lighter in overall weight due to the smaller proportion of alloy. By 1852, coins of 900 fineness were being made, but other finenesses (884 and 887) were employed as well. The remaining alloy was native silver (whereas under the government standard, copper was used).

Although the Humbert \$50 pieces were clearly produced under government auspices, and although they were receivable for U.S. customs payments in San Francisco, in Philadelphia on April 23, 1851, Mint Director George N. Eckert perversely (it would seem) stated that while Augustus Humbert was the United States Assayer in California, his stamping of bars for owners of bullion did not make them legal tender.

Pleasing 1852 \$50 Gold "Slug"

U.S. Assay Office of Gold



2071 1852 U.S. Assay Office of Gold. \$50 gold "slug." 900 THOUS. on ribbon. K-14. Rarity-5+. EF-45. Reeded edge. Bright and lustrous yellow gold with some deeper orange toning visible in the protected recesses. Though the outer legend is somewhat soft, it is legible and the coin is generally well struck. A slight prooflike effect is noted on the obverse. The target and engine turned design is bold and well defined.

An excellent example of the later style of \$50 "slug" in which the various devices were incorporated into the dies, and the edge treatment was done by a collar, permitting this piece to be struck in *one* operation rather than *14* (as preceding).

Weight: 1288.5 grains; Diameter: 41.7 mm.

U.S. Assay Office of Gold: The *Daily Alta California* on March 22, 1853, contained a description of the U.S. Assay Office of Gold establishment: "The machinery made use of by Messrs. Curtis, Perry & Ward is of the same description, made by the same mechanics, and is as perfect in all respects, as

that of the United States Mint at Philadelphia. The capacity of their press is such to enable them to coin \$360,000 in \$10 pieces and \$720,000 in \$20 per day, and it keeps up with their facility for drawing, cutting, and adjusting by being worked only a few hours per day. The mechanical execution of the coin itself is fully equal to that of the United States Mint, as will be seen by a comparison of the coins. Too much credit cannot be awarded to Messrs. Curtis, Perry & Ward for the radical change in the facilities for coinage offered by them to the people of this state while at the same time it is advantageous to them personally."

The total production of the United States Assay Office of Gold during the years of its operation is not known. It was estimated during the first quarter of 1851 that \$600,000 worth of coins of the \$50 denomination were made. Prices Current on September 30, 1851, noted that the Assay Office had been increasingly busy in recent times and occasionally had attained the production of \$100,000 in \$50 ingots per day. What happened to them all? Edgar H. Adams notes that certain foreign bankers preferred octagonal ingots to regular American coins, thus leading to the export of huge quantities, some from San Francisco and others from New York City. A newspaper item of January 13, 1853, notes that the steamer Asia from New York to Liverpool carried \$200,000 in \$50 pieces from California.

On December 4, 1853, the United States Assay Office of Gold ceased operations. Machinery and equipment were transferred to the new San Francisco Mint. The construction contract was given to a Mr. Butler at \$239,000. This was subsequently acquired by Curtis, Perry & Ward, who negotiated a new contract with the secretary of the Treasury. The partnership undertook to provide both the building and machinery. Curtis supervised construction details while Perry tended to the arrangements for the machinery. Part of the Curtis, Perry & Ward establishment was utilized in the construction. The San Francisco Mint, as finished, consisted of a structure 60 feet square and three stories high; 20 feet wider on the western side than the earlier private mint, which measured 40 by 60 feet.

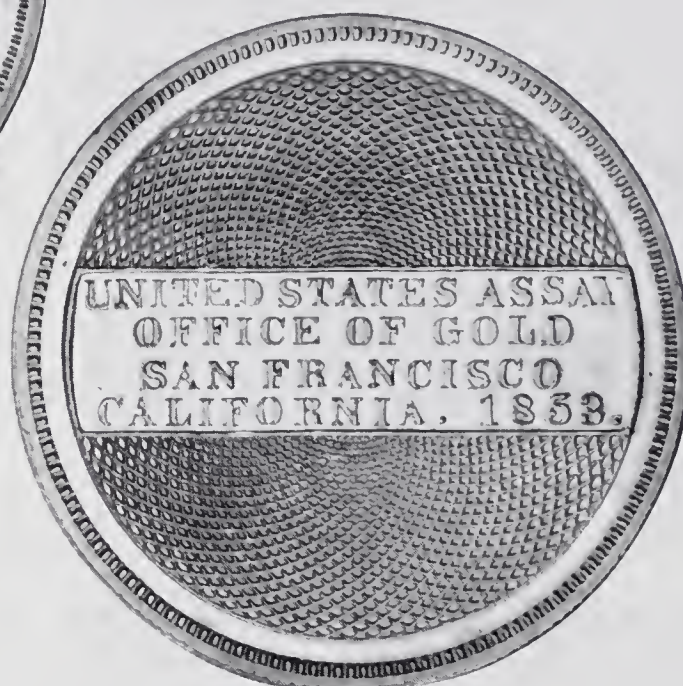
The San Francisco Mint opened for business on April 3, 1854, and on April 15 the first coins, \$20 pieces, were made. In the first year coined were a few \$2.50 and \$5 gold coins and many \$10 and \$20 issues. Much additional information concerning the U.S. Assay Office of Gold, the transition to the new San Francisco Mint, etc., appears in Q. David Bowers' book, *The Treasure Ship S.S. Brother Jonathan*.

Extremely Rare Proof 1853 \$20

U.S. Assay Office of Gold

Magnificent!

Only Specimen in Private Hands



(photo enlarged to twice actual size)

2072 1853 U.S. Assay Office of Gold. \$20 gold. 900 THOUS. on ribbon. K-18. Rarity-8 as Proof. Proof-63. Deeply mirrored and highly reflective Proof fields. A magnificent specimen of a general issue which is often seen in high grades such as EF, AU, or, occasionally, Mint State, but for which a splendid *Proof* represents a notable rarity.

In general, territorial issues are known for displaying tell-tale signs of somewhat crude minting techniques, but the striking quality of this Proof is easily as nice as would be expected of a federal Proof gold issue. Indeed, perhaps this piece was struck at Philadelphia, where the dies were prepared for shipment to California. It is known that a few Proofs were made, and generations ago some pieces surfaced in the Augustus A. Humbert estate and Zabriskie Collection offerings. The present piece is sharply struck with bold design details on both sides, the devices showing some satiny frosting. A distinct lint mark is noted just above the C in CALIFORNIA, as are some raised die lines in and around the devices where the finishing of the die was not properly executed. A few light hairlines are noted on the fields. A truly superlative example of this popular issue, clearly intended for presentation or some other high calling, perhaps a piece that could be traced to Humbert or Zabriskie. A rarity of the highest order. The notes of the Bass Foundation indicate that this is the only known specimen in Proof format, though Walter Breen in his *Encyclopedia*, lists two different ex-

amples. This being the first, and the second being impounded in the Smithsonian Institution.

Die Notes: Die notes are given for possible interest of specialists. On the obverse there are some diagonal lines extending from the dentils downward above NIT (UNITED). Below the eagle's neck on the right, in the tear-drop-shaped area of field, the bottom 50% or slightly more is filled with raised die preparation lines. On the label above the eagle, in the die the digit 9 is slightly too far left, the first zero is double punched at the top, and the second zero is perfect and slightly high. Areas of Proof finish are in and among the numerals 900 except for the interior of the 9, and extend partially through THOU, and the left side of S; the rest of the label is of a matte finish. On the reverse UN (UNITED) is sharply doubled punched; the upper right of the T has a teardrop "island" below it. The second T (STATES) is very slightly doubled at the top, as is the top of the S. In ASSAY the first A has extra raised material around it, the first S is lightly doubled, the second A is doubled, and the Y has its upper right arm missing, although the top serif to that arm is partially present. The O (OFFICE) is slightly doubled and has the interior mostly filled, not Proof finish; the first F is notably doubled at the bottom, and the second F is lightly doubled. The letters LD (GOLD) are doubled. S (SAN) is doubled and against an irregular background, while the A is ever so slightly doubled. C (FRANCISCO) is doubled at the upper right, and O is slightly doubled and is filled at the center. C (CALIFORNIA) is incomplete at the lower right; the first A is incomplete at the upper left (reminding one of a punch on certain varieties of Vermont and Connecticut coppers) and is slightly doubled; the L is slightly doubled at the left. 1 (1853) is lightly doubled, 5 is heavily doubled, and 3 is slightly doubled. This is a very early impression from the die pair, without the slightest evidence of cracks or repolishing.

From Sotheby's sale of King Farouk's "Palace Collection," 1954.

Choice Mint State 1853 \$20

U.S. Assay Office of Gold

2073 1853 U.S. Assay Office of Gold. \$20 gold. 900 THOUS on ribbon. K-18. MS-63. Extraordinary satin surfaces on both sides, each with bright cart-wheel lustre. Sharply struck in rich yellow gold with all design details bold. Some trivial hairline scratches are visible, and noted for the sake of accuracy. Outstanding quality for any territorial issue. A most beautiful specimen; from an aesthetic standpoint, among the finest business strikes we have ever seen or handled.

The obverse die has the same characteristics as 900 as described earlier; and the same lines are seen above NIT, suggesting that this is a later business strike from the Proof dies. The reverse has some characteristics of the preceding (such as the teardrop at the T of UNITED), but is from a different die.

From RARCOA, August 1973.



NUMISMATIC AMERICANA

Rare and Impressive 1861 Confederate Cent in Gold

1874 Restrike by Haseltine

One of Only Five Traced



2074 1861 Breen-8006. Confederate States of America cent. Restrike in gold. Proof-63. A splendid specimen in bright yellow gold. Attractive Proof surfaces, with a few marks here and there, prompting us to call it Proof-63. The coin compares very favorably with the Louis E. Eliasberg, Sr., Collection coin we sold in 1997, a Proof-64. This coin possesses tremendous eye appeal, unquestioned rarity, and is of extraordinary importance.

Weight: 99.2 grains. Diameter: 19.2 mm.

History of the C.S.A. Cent

The Confederate States of America cent is one of the most interesting issues associated with the "Lost Cause." Much of what we know today comes to us through the 19th-century catalogues of John W. Haseltine, the 1874 notice issued by the restrikers of the cent, and from a talk given by Haseltine to the members of the ANA assembled in convention in Philadelphia in 1908. Some of this information is contradictory. What is given below is the most widely believed scenario.

In 1861, Robert Lovett, Jr., a die sinker and medallist at 200 South 5th Street, Philadelphia, was well known for the many tokens and medals he produced. One of these, a cent-sized token dated 1860, bore on the obverse

the portrait of a lady's head, an allegorical goddess, "Miss Liberty" if you will, but the image bore no special designation. In the first year of the Civil War, an official of the Confederate States of America contacted Bailey & Co. to seek a die cutter who could design a C.S.A. cent. In 1861, the leading Philadelphia jewelry firm was Bailey & Co., which later became known as Bailey, Banks & Biddle. Lovett was Bailey's logical choice. In due course, Lovett adopted his goddess head for the obverse of a cent, with CONFEDERATE STATES OF AMERICA surrounding and the date 1861 below. The reverse design illustrated agricultural products of the South, with a bale of cotton below, on which was the initial of the engraver, L. Within the wreath was 1 CENT.

Lovett struck 12 pattern pieces in copper-nickel, the alloy being used at the time to make federal Indian Head cents. He soon had second thoughts about the project, and fearing reprisal from Union authorities if he aided the Confederacy, he canceled the project and hid the 12 coins. There the matter rested for a long time. After the war ended he took one of the coins and used it as a pocket piece. Although he was well known to numismatists of his city, he told no one about the little Confederate cents, and no one suspected that they existed.

One day in 1873, Lovett spent his pocket piece by mistake in a West Philadelphia bar. By chance, the barkeep recognized the piece as being unusual, and showed it to a numismatist. Or so the story goes. In any event, around this time Edward Maris, M.D., prominent Philadelphia collector, learned, and succeeded in buying Lovett's remaining coins, some 10 or 12 in number, and, possibly, the dies. The discovery coin, with evidence of wear, was consigned or sold to Capt. John W. Haseltine, Philadelphia dealer, who included it as Lot 665 in his January 13-15, 1874 sale. The description, given below (thanks to P. Scott Rubin for the citation), represents the first time collectors learned of the issue:

"CONFEDERATE CENT, 1861, head of Liberty; inscription, 'Confederate States of America'; rev., '1 CENT' in two lines, surrounded by a wreath of ears of corn and wheat, with a cotton bale at the bottom; nickel; Very Fine; excessively rare.

"The dies for the above piece were made by Mr. Lovett, of Philadelphia, in 1861. Mr. Lovett says that they were ordered in 1861, for the South, and that the dies were delivered. Previous to delivering the dies, he struck 12 pieces, but showed them to no one and kept the matter quiet, fearing that he might be arrested if it were known. It was not until about six months since that Mr. Lovett parted with all he had (either 10 or 12) to Dr. E. Maris, of Philadelphia, from whom this one was obtained. Although it is evident that the Southern Confederacy did not adopt this piece, still it will always be considered interesting and valuable as the only coinage designed for the Southern Confederacy, and will no doubt bring a high price. I have been somewhat particular in giving the facts about this piece, as there are persons who always sneer at and doubt anything new and interesting that is discovered by other than themselves. J.W.H."

The preceding was not completely accurate, in that Lovett had not delivered the dies to the Confederacy. Nor was it "the only coinage designed for the Southern Confederacy," but Haseltine would not have known otherwise, for the existence of a Confederate half dollar was not known until 1879.

Within a short time Haseltine and his associate, J. Colvin Randall, made a deal to buy the coins from Maris. The dies were acquired as well, either from Maris (if Maris had them) or from Lovett. A plan was made to create restrikes.

Peter L. Krider, another Philadelphia die sinker and medalist, was hired to make the restrikes. A "Circular to Collectors" dated April 2, 1874, published by Haseltine and Randall, told of the discovery of the coins and dies, and noted that restrikes had been made to the extent of seven gold, 12 silver, and 55 copper impressions, the die breaking on the 55th copper strike. No restrikes were made in copper-nickel, thus preserving the numismatic integrity of the originals.

Whether these are accurate figures is not known. Years later at the 1908 ANA convention, Haseltine stated that just three gold and only five silver restrikes had been made, plus 55 in copper. Haseltine was not a paragon of veracity, and the truth may never be known (indeed, Haseltine's secret of secrets regarded his involvement with Proof dollars of 1801-4). However,

the number of Confederate restrike cents must have been very small, for today they are exceedingly rare, and even the copper restrikes are lacking in most major collections. So far as the gold restrikes are concerned, the expression "Forget it!" might be appropriate, except for the present sale!

In 1961, Robert Bashlow, New York City entrepreneur (his companies included the QWERTYUIOPress, the Williams Trading Company, and the Trans-Africa Development Company), took the rusted, unserviceable original dies and had August Frank, a Philadelphia firm, make new copy dies by transfer, from which he issued "restrikes." However, these copies, with irregular surfaces, are quite unlike the 1874 restrikes from the original die pair and, in fact, are not restrikes at all.

For further reading: Mark R. Borckardt, "A Closer Look at the Confederate Cent," *Rare Coin Review* No. 106, 1995, modified by commentary by P. Scott Rubin, "An Even Closer Look at the Confederate Cent," *Rare Coin Review* No. 112, 1996.

Gold issues were first struck from the dies, and thus the present coin is a very early impression. Second finest of just five specimens traced.

In 1874 it was stated that seven impressions had been struck in gold, a figure revised to just three by J.W. Haseltine in his 1908 recollections. The 1874 figure seems to be closer to the truth, in view that five specimens are known to exist today. Indeed, in *The Numismatist*, March 1911, Edgar H. Adams reiterated the mintage figure of seven. Regardless, this issue is so rare that few advanced collectors or dealers have ever seen a gold example, let alone have had the chance to buy one.

Although copper restrikes come on the market now and then, and silver restrikes at very infrequent intervals, gold pieces are legendary rarities.

Registry of 1861 C.S.A. Cent Restrikes in Gold

1. Eliasberg Specimen. Proof-64.

- Albert Steinberg, Baltimore, MD, dealer, circa 1946-1947.
- Louis E. Eliasberg, Sr., Collection (Bowers and Merena, 1997).
- Private collection.

2. Kreisberg-Schulman specimen. F-VF.

- Major Mackey, Jacksonville, Florida, circa 1930s.
- Louis Moskovits, New Smyrna Beach, Florida, circa 1934.
- Lichtenfels Collection sale (Kreisberg-Schulman) March 1964, Lot 1107.
- Lester Merkin sale of October 1973, Lot 457.
- Groves Collection sale (Stack's) November 1974, Lot 467.
- Ellis H. Robison sale (Stack's) February 1979, Lot 235.
- Michael Steig Collection sale (Bowers and Ruddy), September 1982, Lot 2013.
- Stack's sale of January 1989, Lot 680.
- Auction '89, Lot 188.

Dent at the last A in AMERICA, edge repair. 99.7 grains.

3. Stack's 400 Sale specimen. Proof.

- Stack's 400 Sale, January 1988, Lot 538. Described as brilliant Proof, "a small dig on the neck and some hairline obverse scratches; minor edge nicks."

4. Farouk Specimen. Proof.

- King Farouk Collection.
- Palace Collections sale (Sotheby's), Cairo, 1954, Lot 335.
- C. Ramsey Bartlett sale (Stack's) February 1966, Lot 992. "Brilliant Proof."
- Stack's sale of September 1994, Lot 316.

5. Bass Specimen. Proof.

- Purchased from R.W. Ward in February 1974.
- The coin offered here on behalf of the Harry W. Bass Jr. Research Foundation.

Choice Copper C.S.A. Restrike Cent



(photo enlarged to twice actual size)

2075 1861 Breen-8008. Confederate States of America cent. Haseltine Restrike in copper. MS-63 RB. Copper.

Obverse Design: As preceding.

Reverse Design: As preceding.

Surfaces: A sharp impression with deep orange and pale blue surfaces. A few very minor abrasions are noted.

This Confederate States of America restrike in copper will be a highlight in any fine collection. The quality is remarkable. The specialist in Civil War tokens or Indian Head cents may wish to consider its possibilities as an addition to a cabinet of either. Actually, this is the ultimate "Civil War cent!"

Technical Aspects: Weight: 60.6 grains. Diameter: 19.2 mm. Die alignment: 180°.



2076 1861 Scott store card, Restrike of the Confederate half dollar die. MS-63. White metal. Plain edge. Lustrous with some prooflike reflectivity and medium gray toning in the recessed areas of the design. Scott's Confederate States of America store card. The obverse is an advertisement for J.W. Scott, leading New York stamp and coin company of the era, while the reverse is an impression from the original undated (1861) C.S.A. half dollar die. Reportedly, 500 of these were struck by Scott as a precautionary measure "in order to be able to supply something should the die go to pieces" before Scott was able to procure enough 1861 U.S. half dollars to make his other popular restrikes, those with the reverse shaved and then impressed with the CSA die. Always popular and desirable.

Weight: 110.6 grains. Diameter: 30.6 mm.

From our sale of the Newport Collection, January-February 1975, Lot 344.

MEDALS, TOKENS, AND NUMISMATICA

On the pages to follow are many interesting medals, tokens, and other numismatic and related items, gathered by Harry Bass with the common thread that each is *interesting* to own. And, the specimens he gathered are, indeed, interesting.

The examination and description of these pieces at once has been a challenge and a *pleasure*. My gosh, your editor (QDB) became so excited that an early order of business (actually pleasure, as we have always considered our professional work to be in this category) will be to go to Stony Point, on the bank of the Hudson River, to see what it looks like today.

We have always enjoyed numismatic history, and thus it was a special delight to catalogue the many tokens and medals relating to collectors, dealers, and institutions. We have on hand enough information to write *books* on such luminaries as Elder and Mehl, and we came *close* to this regarding Elder in the listing of his medals, but we've settled for concise (in most instances) sketches.

Among the listings of certain pieces, the American Numismatic Society comes to the fore. I have enjoyed the Society for a long time (having been a member since 1958 and having devoted a recent book, *American Numismatics Before the Civil War, 1760-1860*, to the life of its primary founder, Augustus B. Sage). Certain medals pertaining to the Society are offered, including *gold* strikings that are unique in private hands. The Society has recently purchased a grand old building, with elegant interior appointments, at 140 William Street, New York City, and plans to move there within a year or two. A couple of months ago I was invited to go to the Society this spring and give a "lecture" (as they are called), but the pressure of the current Harry Bass, Jr. Collection catalogue intervened, and I declined, but asked for a rain check, suggesting that, if asked, I would address the Society at the grand opening of their new facility. In the meantime, I've been doing a bit of searching concerning William Street (see notes under Lot 2088).

Sooner or later, the devoted long-term numismatist comes 'round to the field that years ago Russell Rulau nicknamed *exonumia*, or items existing outside of *regular* numismatics; that is, collectible tokens, medals, and other things not issued under government authority. In my own experience as a collector of counterstamped copper cents and also of Civil War tokens, I often "retreat" to the tranquillity of these little pieces—items of insignificant (mostly) value—and enjoy not only the tokens themselves, but, even more important, their *history*. To me, *history* is not only important, it is *everything*. Pardon me if I've lingered too long on the descriptions of certain pieces such as the De Fleury and Libertas Americana medals in silver, but, to me, such items are what American numismatics is all about. Read the commentaries and see if you agree.

Credits: The editor (QDB), Frank Van Valen, and John Pack, catalogued many of the pieces, as did Mark Borckardt, Beth Piper, and Ray Merena (the Russian medals). To the editor fell the pleasant task of adding history and numismatic notes for certain pieces, after the *work* (basic descriptions, weights, measurements, etc.) had been done by others. Photography was by Douglas Plasencia. The entire Bowers and Merena organization helped with research and facilitation.

EARLY AMERICAN MEDALS

Attributed to Betts

The following several medals are all interesting, and the De Fleury silver medal is of simply incredible importance, while the Libertas Americana medal represents one of the finest known impressions in an elusive metal of striking, *silver*. The "Safety at Sea" medal is likewise fascinating. Attributions are to C. Wyllys Betts, *American Colonial History Illustrated by Contemporary Medals*, New York, published after Betts' death by Scott Stamp and Coin Co., Ltd., 1894. Edited by William T.R. Marvin and Lyman H. Low.

The field of "Betts medals," as the series is known, is one of the most fascinating in American numismatics. Today, a new generation of enthusiasts is rediscovering the joy that such pieces had for our predecessors in the second half of the nineteenth century, when early medals were showcased front row center in auctions and exhibits, while American federal coins were secondary in emphasis.

Company of the West Indies

Betts-113, Silver



- 2077 Company of the West Indies medal, 1723. Betts-113. Silver.** 115.5 grains. 30.3 mm. VF, reverse planchet defect. Lustrous gray surfaces with traces of gold and blue toning. Some prooflike quality is noted in the protected areas around the legends and devices. The noted reverse planchet defect is a long vertical lamination which bisects the reverse near the central mast of the ship.

The obverse depicts two male Indians, each in headdress, holding recurved-style bows at either side of a large crowned shield. Within the shield a river god reclines, leaning against a horn of plenty or cornucopia, fleurs de lys above, the latter being the symbol of France. In exergue, COMPAGNIE DES INDES. 1723, in two lines.

The reverse bears a large ship-of-the-line under full sail to left, mounting, perhaps, 18 carronades. The legend around reads SPEM AUGET OPES QUE PARAT (It increases hope and prepares wealth). In *Numisma*, September 1883, Ed. Frossard made special note of this issue.

The Company of the West Indies: The Compagnie des Indes Occidentales, was chartered or patented by King Louis XIV of France in 1664, granting the entrepreneurs "the right to trade all over the mainland of America, from the Amazon to the Orinoco, in Newfoundland and other northern islands, and in the country that extends from Canada to Virginia and Florida, also along the African coasts," etc. The arrangement lasted until 1719, when its interests were merged with the Compagnie d'Occident, which a year later became the Compagnie Perpétuelle des Indes, directed by one of the most famous figures in French financial history, John Law.

By way of related commentary, in the 17th and 18th centuries in particular, but extending to other eras as well, the monarchs of various countries extended to companies and bands of entrepreneurs certain privileges which allowed them to develop trade and in some instances even possess territories remote from the homeland. Perhaps the best known of these was the Honourable East India Company, patented in England in 1600, followed in 1602 in Holland by the Dutch East India Company. Such trading companies

were invested with quasi-regal powers and formulated policies, enforced them, exacted punishments, etc. Charles II of England gave the Honourable East India Company the power to make war with non-Christian nations and to coin money. In 1773, the authority of the Honourable Company was reduced by an act of Parliament which gave that legislative body the power to review the Company's actions and policies. Successive renewals of the Company's charters resulted in further reduced power. By the 1830s the Honourable East India Company was primarily an administrative agency.

From *New Netherlands Coin Co.*'s sale of April 18-19, 1972, Lot 606, there noted as "only the second we have handled in 20 years."

"Safety at Sea"

"Indian Contemplating the Blessings of Britannia"

Betts-392

Believed ex Parish, cited by Betts



- 2078 Franco-American jeton, 1755. Betts-392. Silver.** 224.5 grains. 35.1 mm. Prooflike Mint State. Toned a deep gray with highlights of gold, russet, and sea green. Reflective prooflike fields. Fewer than a dozen are known.

The obverse with Mercury standing in the foreground with hand to ear. Behind, two frigates on the sea bearing upon their ensigns the harp of Ireland (which had been under the dominion of England for many years) and the lilies of France, respectively. All but the topsails are furled, and each ship is firing broadsides at the other; a scene of war. The legend reads, SALVS IN FLVCTIBUS (translated by Betts as "safety at sea," but this translation belies the image) around, and STATVS RERVVM in the exergue. The exergual legend continues on the reverse, SVB EXITVM ANNI MDCCLV, and translates in total, per Betts: "The condition of affairs at the close of the year 1755." The reverse bears a scene of an Indian warrior at the left, holding a bow and arrow in his left and right hands respectively. Near his feet and toward the sea is an alligator or caiman, mouth open, lower jaw foreshortened. A female figure at the right sits on a sea-horse (with equine features, not typical aquatic sea horse characteristics) and holds a miniature representation of a Temple of Fame in her right hand. An overflowing cornucopia is at her feet.

Below the exergual inscription on the obverse are the initials P.P.W., possibly those of Peter Paul Werner, a German medalist working in Nuremberg from 1689 through 1771; thus this medal is likely of German manufacture. Forrer, Vol. VI, pp. 453 ff. notes that "he produced a very large number of medals, and many coin dies for various mints," and lists items from his repertoire.

Discussion of this medal is found in the *American Journal of Numismatics*, Volume XXIV, No. 1, in an article titled "An Undescribed Franco-American Jeton." The article is essentially a report of this medal having been sold by Ed. Frossard in his December 1888 Sale. The medal was purchased for \$30 by Daniel Parish, Jr., then president of the American Numismatic and Archaeological Society of New York. The notes of Harry Bass indicate that the Parish specimen may be the same as the one offered here. Betts, p. 175, cites just one specimen, "Rare; in the collection of D. Parish, Jr., New York."

The allegory: Per *AJN*, and as quoted by Betts, p. 175, George M. Parsons considered the allegory to represent French interests in America in the personification of the Indian and England in the goddess of the sea, with the thought that there was "safety at sea," as controlled by Britain, but land was

hazardous, as typified by the Indian ready to draw his arrow to the bow; thus, the medal could have been "an invocation for peace, in the threatening state of affairs between the two nations."

In the absence of contemporary documentation, often the meaning of a medallic allegory is in the eye and mind of the beholder. History records that in 1755 the French (sometimes with Indian assistance) and English were in conflict with each other on several fronts in America. The naval scene on this medal might be construed as anything but safe or peaceful, and perhaps Mercury, the messenger, is bringing news of the war or at least a reminder of it to the subjects on the reverse. On the reverse, the standing Indian does not bear any French indication (a fleur de lys or whatever), but the saurian reptile suggests that the Native American is from somewhere south of Virginia. The "Temple of Fame" seems to be surmounted by a Christian cross, and, perhaps, is a church—if so, perhaps indicating that Britannia, with her plenty (cornucopia) extends the blessings of religion, *peace*, and prosperity to the savage Indians, who at the time were caught up in the conflict, siding with the French. Perhaps a title such as "Indian Contemplating the Blessings of Britannia" might be appropriate. Further, could this be an *Indian Peace medal*?

Or, other allegories could be suggested.

From *Paramount's 1972 ANA Sale, August 1972, Lot 936. Believed to be ex Ed. Frossard, Gerald E. Hart Collection Sale, December 1888, Lot 1613a, to Daniel Parish, Jr.*

Kittanning Destroyed Medal

Betts-400, Pewter

Earliest American Medal



- 2079 Kittanning Destroyed, 1756. Betts-400, early restrike, circa 1790. Pewter.** 294.8 grains. 43.2 mm. AU. Even, soft gray toning with some lustre remaining in the fields. Sharply struck with bold details. This is believed to be the *first large medal made from American dies and struck in what is now the United States of America.*

The obverse displays an ornate coat of arms, believed to be that formerly used by the City of Philadelphia. Elements include (clockwise from upper left): clasped hands; a standing sheaf of wheat; a three-masted merchant ship under full sail, and a pair of balance scales, reflecting the activities of the city, including friendship, agriculture, commerce, and maritime trade. The legend around reads THE GIFT OF THE CORPORATION OF THE CITY OF PHILADELPHIA.

The reverse with a scene of the log cabin village of Kittanning in flames. The legend reads KITTANNING DESTROYED BY COL. ARMSTRONG. The date in the exergue is September 8, 1756. The village is shown as a cluster of tightly spaced log cabins ablaze; four soldiers, one whose gun is still pointing at his victim prostrate on a corduroy road.

Kittanning was an Indian village on the banks of the Allegheny River, located 45 miles from Pittsburgh, Pennsylvania, which was burned during the French and Indian War. According to Betts, each of the commissioned British officers involved in the affair was awarded one of these medals struck in silver. Edward Duffield, a Philadelphia watchmaker, is credited with having prepared these dies (and B-401, below), which have survived and are housed at the Philadelphia Mint, according to Betts. The present example is an early restrike from intact dies.

From the *New Netherlands Coin Co.'s sale of April 18-19, 1972, Lot 607. Formerly from the Henry Chapman estate, February 1945, where it was purchased for \$75.*

First American Indian Peace Medal

1757 George II, Betts-401

Restrike in Pewter



- 2080 George II American Indian Peace medal, 1757. Betts-401. Early restrike from original dies, unbroken. Pewter.** 388.8 grains; 43.3 mm. AU. Lustrous, silver gray surfaces.

The obverse depicts the laureated head of King George II, facing left, in jacket of cloth and armor. Surrounding is the inscription GEORGIUS II DEI GRATIA.

The reverse shows an Indian seated on the ground to the left, and at the right a colonist (in the style of popular depictions of William Penn) seated on a rock, holding a calumet or peace pipe aloft in his right hand. Behind him is a deciduous tree. In the background is a blazing council fire, while a sun with rays illuminates the scene. The inscription, LET US LOOK TO THE MOST HIGH WHO BLESSED OUR FATHERS WITH PEACE. The date 1757, written as J757, is in the exergue.

This was considered by Betts to be the *first Indian Peace medal struck in America*, and is from dies cut by Edward Duffield, Philadelphia silversmith and jeweler. The medals were made to be presented by the Friendly Association for Regaining and Preserving Peace with the Indians by Pacific Means. Striking was performed by Joseph Richardson of the same city, a member of a famous family of silversmiths. He used a sledgehammer and a guide for the dies to make the impressions. Beginning circa 1800-1810 the dies were used to make restrikes, and after a time they became very badly broken.

Duffield (1730-1805) was hardly a Du Vivier (see following lot), but his work is of decent style, the obverse portrait being better executed than that of the small Indian and colonist figures on the reverse (which are naïve).

Notice of this medal appeared in the *American Journal of Numismatics*, October 1877, quoting a letter written by Joseph Richardson (the younger) on June 12, 1813, which commented, in part: "[The device] represented an Indian and a European seated at a Council fire, the latter pointing with the calumet, a pipe of peace, towards the sun, near the zenith; the whole design being encircled with this beautiful sentiment: LET US LOOK TO THE MOST HIGH, WHO BLESSED OUR FATHERS WITH PEACE. Duffield also cut the dies for the Kittanning medal, such dies later being placed in the Mint." This was undoubtedly in response to or expansion of a comment about this and other Duffield medals printed in *Numisma*, January 1877, by Ed. Frossard.

From *New Netherlands Coin Co.'s Sale of April 18-19, 1972, Lot 609.*

Horatio Gates Medal, Betts-557

Pewter, Original



(photo reduced)

2081 General Burgoyne's Surrender to Gates at Saratoga, 1777. Betts-557. Pewter. 916.8 grains. 55.6 mm. AU. Mostly soft gray surfaces, slightly darker on the highlights. The fields display remnants of their original prooflike quality. A small protrusion from the top edge, as made, undoubtedly was meant to connect a loop for suspension. The loop does not seem to have been attached. Exceedingly rare in pewter, and, seemingly, not known to Betts in this metal.

The obverse depicts a uniformed bust of General Horatio Gates, left. The legend reads *HORATIO GATES DUCI STRENUO* (Horatio Gates, the valiant Commander.) In the exergue appears *COMITIA AMERICANA*. Just above the exergual line at right is N. Gatteaux, the mark of the die cutter. The reverse features the scene of General Gates receiving the sword of General Burgoyne. Soldiers on the battlefield stand in the background. The legend around reads *SALUS REGIONUM SEPTENTRIONALIS*, with *HOSTE AD SARATOGAM IN DEDITION • ACCEPTO DIE XVII • OCT*

• *MDCCLXXVII* in the exergue (The safety of the Northern regions secured by the surrender of the enemy received at Saratoga, Oct. 17, 1777.) Just below the exergual line at left is *GATTEAUX F.*

Betts notes that these medals were struck in gold (for presentation to General Gates), silver, and bronze. No mention is made of striking in pewter, as the medal here offered. It is believed that the silver specimens were presented to Washington, passing from his estate to Daniel Webster. The dies were cut in France by Nicolas Marie Gatteaux, an accomplished Parisian medalist who was appointed by Louis XVI as official engraver of medals, and did a number of medals for the American government as well.

Wyatt on Gates: Thomas Wyatt, A.M.—he of later checkered numismatic career—was the author in 1848 of a superb work on medals, *Memoirs of the Generals, Commodores, and Other Commanders, Who Distinguished Themselves in the American Army and Navy During the Wars of the Revolution and 1812, and Who Were Presented with Medals by Congress, for Their Valiant Service*. For the successful bidder on this medal we will furnish, if requested, a photocopy of the title page of this work and the *chapter* on Gates, from which this is but a small extract:

"[After a military cat and mouse game] the British general [Burgoyne] found his prospects of assistance as remote as ever, and the consumption of his stores so alarming, that retreat or victory became unavoidable alternatives. On the 8th of October a warm action ensued, in which the British were everywhere repulsed, and a part of their lines occupied by their enemies. Burgoyne's loss was very considerable in killed, wounded, and prisoners, while the favorable situation of Gates' army made its losses in the battle of no moment.

"Burgoyne retired in the night to a stronger camp, but the measures immediately taken by Gates, to cut off his retreat, compelled him without delay to regain his former camp at Saratoga.... His provisions being now reduced to the supply of a few days...the British general resolved upon a rapid retreat, merely with what the soldiers could carry on their backs.

"They soon found they were deprived even of this resource, as the passes through which their route lay were so strongly guarded, that nothing but artillery could clear them. In this desperate situation a parley took place, and on the 16th of October the whole army surrendered to Gates. The prize obtained consisted of more than 5,000 prisoners, some fine artillery, 7,000 muskets, clothing for 7,000 men, with a great quantity of tents and other military stores. All the frontier fortresses were immediately abandoned to the victors. This successful capture filled America with joy...."

From New Netherlands Coin Co.'s sale of April 18-19, 1972, Lot 612.

Original De Fleury - Stony Point Award Medal

Betts-566, Silver

Awarded by Congress; Dies by Du Vivier

Believed Intended for Presentation to De Fleury

Illustrated and Cited by Lossing



(photo enlarged to twice actual size)

2082 M. De Fleury medal. Betts-566. Original by Du Vivier. Silver. Plain edge. Nearly Mint, prooflike fields. 726.4 grains. 45.8 mm. One of only three or four known. Attractive silver and light iridescent patination. A superb medal, sharply struck and exquisitely detailed. This *identical specimen is mentioned by famous American historian Lossing and famous numismatic researcher Betts*, giving it an elegant provenance (both quoted below). This is the only contemporary medal voted by Congress during the Revolution, to be awarded to a French officer in the service of the young United States. As is indicated by the following description, this is one of the most important early American medals to cross the auction block in our generation.

This medal became famous after the publication of Benson J. Lossing's *A Pictorial Field Book of the American Revolution*, 1852, which gave a fine "spread" and illustrated the piece. As might be expected, the community of American numismatists strongly desired to have examples of this medal for their cabinets. However, the original dies were not to be found to make restrikes. Accordingly, at a later date copy dies were made at the Philadelphia Mint, of modern lettering and with the added inscription REPRODUCTION 1880 (these are described as Julian MI-4 and are not further treated here).

Description of the obverse: At the center is the personification of Lt. Col. François Louis Tessiedre De Fleury as a Roman warrior, with helmet, flowing cape, skirt of mail, and sandals, grasping the pole of the British flag and trampling the cloth with his foot. The backdrop is of the cut-stone walls of a fortress, breached on the right side and with broken stones and rubble at the right foreground. A dislodged stone from the battlement is inscribed DU VIVIER S. Around the top border is the inscription, VIRTUTIS AUDACIE MONUM. ET

PREMIUM [To valor and bravery a monument]. In the exergue is the inscription D. [sic; should be F.] DE FLEURY EQUITI GALLO / PRIMO SUPER MUROS / RESP. AMERIC. D.D. [De Fleury, officer of France, first to mount the walls, Republic of America has presented this gift; D.D. representing *dono dedit*, or gave this gift].

Description of the reverse: A panoramic bird's-eye or balloonist's eye view is given of the star fort (but of slightly modified shape) on a high rocky escarpment bordered by water and marshy lowland at Stony Point. The scenario depicts the fort in British hands prior to assault by the American troops. In the Hudson River between the fort and the opposite shore are six British sailing ships, the rightmost of which seems to be firing two guns toward the shore (in an action not explained by history; perhaps practice). The fort walls are intact in this view, and the pennant—dramatically oversize for visual effect on the medal—is blowing in the breeze. Cannons are seen in place with supplies of round shot nearby. Two tall stone turrets are on the front rampart of the fort. Around the top border is the inscription, AGGERES PALUDES HOSTES VICTI [Fortifications, marshes, and enemies overcome], while in the exergue is this lettering: STONY-PT. EXPUG. / XV. JUL. MDCCCLXXIX [Stony Point vanquished, 15 July 1779].

Historical background of the medal and its depictions: François Louis Tessiedre De Fleury was born at St. Hippolyte, France on August 28, 1749. As an adult he served in the French army, attaining the rank of aide-major. When the hardships of the colonists in the American Revolution became known in France, many Frenchmen volunteered their services, with Marquis de Lafayette being the best remembered by historians. De Fleury came to the United States and was posted as an engineer at Fort Mifflin on May 22, 1777. He was wounded in the attack upon that fortification. Later, he served with valor at the Battle of Brandywine, and still later was in action at Red

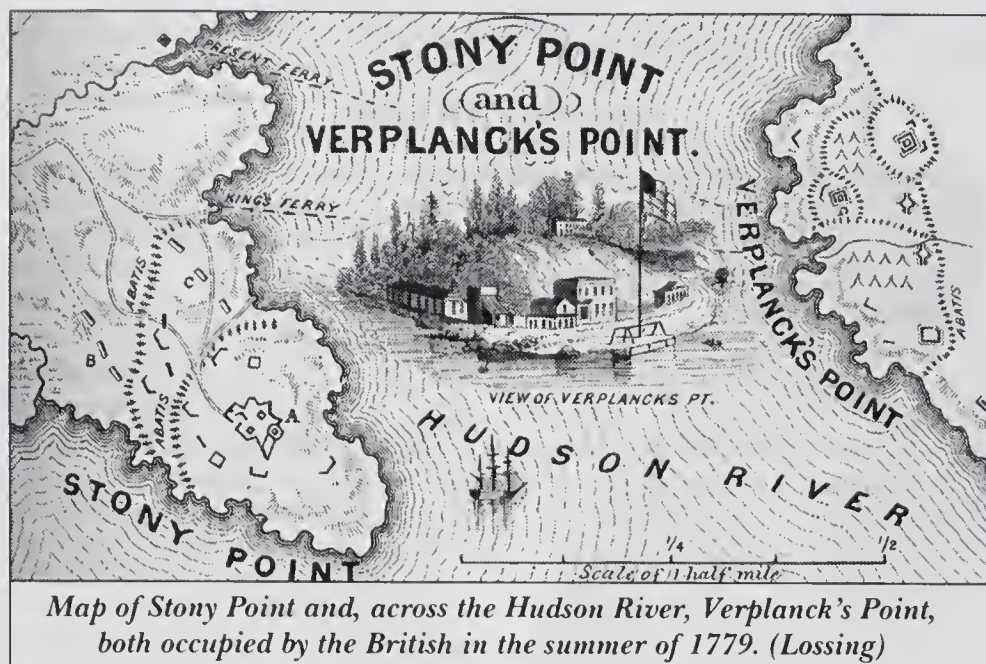
Bank, after which he was made lieutenant colonel in the Continental Army. At a later time, Baron von Steuben recommended that he be assigned as an inspector. In the Continental Army's attack to recapture the American fort at Stony Point, New York, De Fleury was in command of the right vanguard of the advancing American troops. A marshy area lay in front of the fort, making the path difficult. He was the first person to cross the breached wall of the fort, and, per Anthony Wayne's later report, destroyed "the enemy's standard with his own hands." This action is depicted on the obverse of the medal. In recognition for his valor at Stony Point, Congress on July 1779 unanimously voted that he be given a silver medal. *This present specimen is believed to be that medal.* Later, when substantial French forces arrived in America, he resigned from the Continental Army to join his countrymen on American soil under Count Rochambeau. He is believed to have met his death in the dark days of the French Revolution, 1794.

Lossing said this of our medal subject: "De Fleury was descended from Hercule Andre de Fleury, a French nobleman, who was the preceptor of the grandson of Louis XIV, during the latter years of the life of that monarch. He was afterward made cardinal and prime minister. The subject of our sketch came to America soon after the news of the revolt reached France. Washington received him kindly, obtained for him a commission, and he proved to be a brave and worthy soldier. Educated as an engineer, his talents were brought into requisition here. In that capacity he was acting at the time of the engagement at Fort Mifflin, on the Delaware. He was at the battle of Brandywine, and for his gallantry there Congress gave him a horse. He returned to France soon after the capture of Stony Point."

The action at Stony Point: Benson J. Lossing, distinguished 19th-century American historian (his contributions to *numismatics* are noticed at length in the 1998 book, *American Numismatics Before the Civil War, 1760-1860*, among other places), devoted several pages to Stony Point in his *Pictorial Field Book of the Revolution*, 1852, Vol. II, pp. 176 ff., there illustrating the medal in question, *presumably from the specimen now offered as part of the Bass Collection.*

Lossing's description of the action at Stony Point, beginning with the British capture of the fort: "The small forts at Verplanck's and Stony Points [on the Hudson River] were captured by the enemy commanded by Sir Henry Clinton in person, on the 1st of June 1779. The garrison of Stony Point consisted of only about 40 men, and that at Verplanck's of 70 men, commanded by Captain Armstrong. As these forts secured a free communication between the troops of New England and those of the central and southern portions of the confederacy, Clinton determined to dislodge the Americans therefrom. Accordingly, on the 30th of May, he sailed up the river with a strong force, accompanied by General Vaughan; the flotilla was commanded by Admiral Collier. They landed in two divisions on the morning of the 31st, the one under Vaughan, on the east side, eight miles below Verplanck's, and the other under Clinton, on the west side, a little above Haverstraw. The garrison at Stony Point retired to the Highlands on the approach of the enemy, and the fort changed masters without bloodshed.

"The next morning, the guns of the captured fortress, and the cannons and mortars dragged up during the night, were pointed toward Fort Fayette opposite, and a heavy cannonade was opened upon it. Unable to make a respectable resistance to this assault, and attacked in the rear by Vaughan's division, the little garrison surrendered themselves prisoners of war. The loss of these forts was greatly lamented by Washington, and his first care was to make an effort to recover them for West Point was now in danger. The main body of the American army was moved from Middlebrook toward the Highlands and Washington established his quarters at Smith's Cove, far in the rear of Haverstraw. Sir Henry Clinton gave orders for the immediate strengthening of the forts, and to guard the detachments left for the



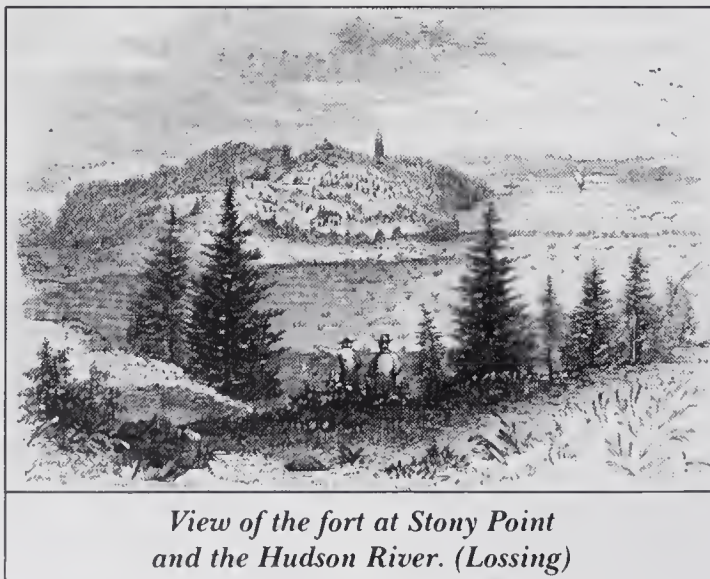
the whole under the command of Lieutenant Colonel Johnson of the 7th. The garrison at Verplanck's was commanded by Lieutenant-Colonel Webster, and was quite equal in force to that at Stony Point. Several small British vessels of war were anchored in the bay within close cannon shot of the forts. Such was the situation of the two armies, when the attack of the Americans under Wayne and Howe upon Stony Point and Verplanck's Point was planned and executed by order of Washington.

"On the morning of the 15th of July, all the Massachusetts light infantry were marched to the quarters of Wayne at Sandy Beach, 14 miles from Stony Point. At meridian on that exceedingly sultry day, the whole body moved through narrow defiles, over rough crags, and across deep morasses, in single file, and at eight in the evening rendezvoused a mile and a half below Stony Point. There they remained until General Wayne and several officers returned from reconnoitering the works of the enemy, when they were formed into column, and moved silently forward under the guidance of a Negro slave belonging to a Captain Lamb who resided in the neighborhood.

"The position of the fortress was such that it seemed almost impregnable. Situated under a huge rocky bluff, an island at high water, and always inaccessible dry-shod, except across a narrow causeway in the rear, it was strongly defended by outworks and a double row of *abatis*. Upon three sides of the rock were the waters of the Hudson, and on the fourth was a morass, deep and dangerous. But Wayne was not easily deterred by obstacles; and tradition avers, that while conversing with Washington on the subject of this expedition, he remarked with emphasis, "General, I'll storm hell if *you* will only plan it." He possessed the true fire of the flint, and was always governed by the maxim, "Where there's a will there's a way." He resolved to storm the fort at all hazards, and only waited for the ebbing of the tide, and the deep first slumber of the garrison, to move toward the fortress.

"It was half past eleven o'clock at night when the Americans commenced their silent march toward the fort. All the dogs in the neighborhood had been killed the day before, that their barking might not give notice of strangers near. The Negro, with two strong men disguised as farmers, advanced alone. The countersign was given to the first sentinel, on the high ground west of the morass, and while he was conversing with Pompeii, the men seized and gagged him. The silence of the sentinel at the causeway was secured in the same manner, and as soon as the tide ebbed sufficiently [this portion of the Hudson being virtually sea level], the whole of Wayne's little army, except a detachment of 300 men under General Muhlenburg, who remained in the rear as a reserve, crossed the morass to the fort on the western declivity of the promontory, unobserved by the enemy. The troops were now divided into two columns, the van of the right, consisting of 150 volunteers, under Lieutenant-Colonel De Fleury, and that of the left, of 100, under Major Stewart, each with unloaded muskets and fixed bayonets. An *avant-garde* of 20 picked men for each company, under Lieutenants Gibbons and Knox, preceded them, to remove the *abatis* and other obstructions. These vans composed the forlorn hope on that memorable night.

"At a little past midnight the advanced parties moved silently to the charge, one com-



pany on the southern, and the other toward the northern portion of the height. They were followed by the two main divisions; the right, composed of the regiments of Febiger and Meigs, being led by General Wayne in person. The left was composed of Colonel Butler's regiment, and two companies under Major Murfey. The Americans were undiscovered until within pistol shot of the pickets upon the heights, when a skirmish ensued between the sentinels and the advanced guards. The pickets fired several shots, but the Americans, true to orders, relied upon the bayonet, and pressed forward with vigor. The garrison was aroused from their slumbers, and instantly the deep silence of the night was broken by the roll of the drum, the loud cry *To arms! To arms!* The rattle of musketry from the ramparts and behind the *abatis*, and the roar of cannon, charged with the deadly grapeshot [*sic*; round shot is depicted on the medal] from the embrasures. In the face of this terrible storm, the Americans forced their way at the point of the bayonet, through every obstacle, until the van of each column met in the center of the works, where each arrived at the same time.

"At the inner *abatis*, Wayne was struck upon the head by a musket ball, which brought him upon his knees. His two brave aids, Fishbow and Archer, raised him to his feet, and carried him gallantly through the works. Believing himself mortally wounded, the general exclaimed, as he arose, "March on! Carry me into the fort, for I will die at the head of my column!" But the wound was not very severe, and he was able to join in the loud huzzas that arose when the two columns met as victors within the fort.

"Colonel De Fleury first entered the works, and struck the British standard with his own hands. The garrison surrendered at discretion as prisoners of war, and that brilliant achievement was rendered the more glorious for the clemency, which the victors exercised toward the vanquished. Not a life was taken after the flag was struck and the garrison had pleaded for quarters. Wayne had but 15 killed and 83 wounded; the British had 63 killed; and Johnson, the commander, with 543 officers and men, were made prisoners. The ships of the enemy lying in the river in front of Stony Point slipped their cables and moved down to a place of security. Before daylight, Wayne sent to the commander-in-chief the brief but comprehensive reply, of which a facsimile is here given:

"Stony Point, 16th July 1779, 2 o'clock a.m.

Dear General,

The fort garrison with Col. Johnston and our officers and men behaved like men who are determined to be free.

Yours most sincerely,

I remain [Anthony Wayne]

[addressed to] General Washington

"At dawn the next morning the cannons of the captured fort were turned upon the enemy's works at Verplanck's Point under Colonel Webster, and a desultory bombardment was kept up during the day. Major General Robert Howe had been sent to attack Fort Fayette, but on account of delays, and some misconceptions of Washington's orders, he did not make the attack in time to dislodge the garrison. News of Webster's critical situation and the capture of Stony Point was speedily communicated to Sir Henry Clinton, and he immediately sent relief to the menaced garrison at Verplanck's. Howe withdrew, and the enterprise was abandoned.

"Washington clearly perceiving the danger of attempting to retain the post at Stony Point with so few troops as could be employed in the service, concluded to order an evacuation, and destruction of the works after the ordnance and stores should be removed. This was accordingly done on the night of the 18th. All that was originally intended was accomplished, namely, the destruction of the works and the seizure of the artillery and stores. A large portion of the heavy ordnance was placed on a galley to be conveyed to West Point. As soon as the vessel moved, a cannonade from Verplanck's and the British shipping was commenced upon it. A heavy shot from the *Vulture* struck it below watermark, and the galley went down at the point just above Caldwell's Landing, where speculation recently made credulity seek for treasures in a sunken vessel alleged to have belonged to the famous Captain Kidd. If, as asserted, a cannon was drawn up from a vessel lying at the bottom of the river there, it was doubtless one of the pieces taken from Stony Point, and the 'ship's timbers' there discovered are the remains of the old galley. The 'treasures,' if secured, would be of little worth in these 'piping times of peace.'

"The British repossessed themselves at Stony Point on the 20th, but they had little of value left them but the eligible site for a fortification.

"The storming and capture of Stony Point, regarded as an exhibition of skill and indomitable courage, was one of the most brilliant events of the war. General Wayne, the leader of the enterprise, was everywhere greeted with rapturous applause. Congress testified their grateful sense of his services by a vote of thanks 'for his brave, prudent, and soldierly conduct.' It was also resolved that a medal of gold, emblematical of this action, should be struck, and presented to General Wayne. Thanks were also presented by Congress to Lieutenant Colonel De Fleury and Major Stewart, and a medal of silver was ordered to be struck and presented to each. The conduct of Lieutenants Gibbons and Knox was warmly applauded, and brevets of captain were given to each, and to Mr. Archer, the volunteer aid of Wayne, who was the bearer of the general's letter to Washington on the occasion. Pursuant to the recommendation of the commander-in-chief, and in fulfillment of

promises made by Wayne before the assault, with the concurrence of Washington, Congress resolved, 'That the value of the military stores taken at Stony Point be ascertained and divided among the gallant troops by whom it was reduced, in such manner and proportions as the commander-in-chief shall prescribe.'

Numismatic note: The preceding indicates that the breach in the fort wall and the stone rubble within may indicate artistic license (unless the rubble was from an earlier confrontation). The cannons were fired with canister or grape shot, not round shot as seems to be depicted on the medal.

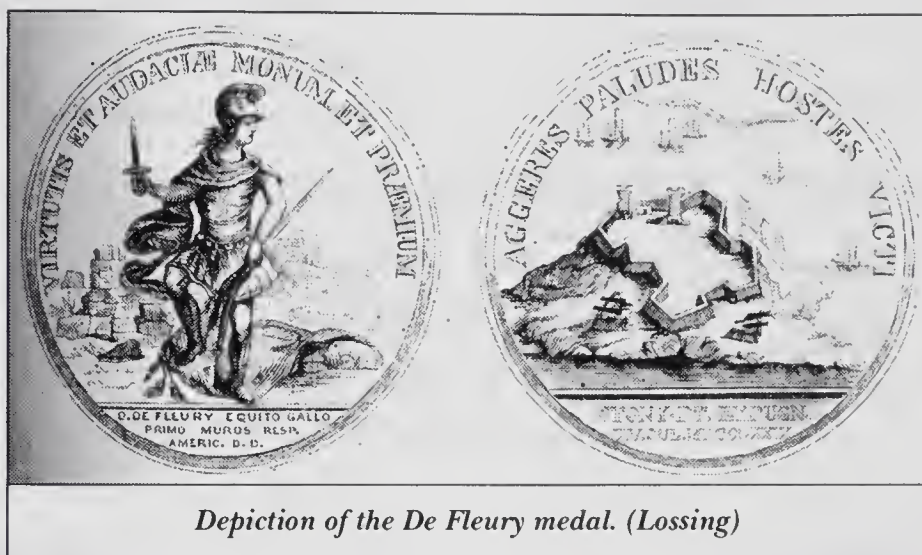
The engraver: The dies were cut by famous French artist and engraver Pierre Simon Benjamin Du Vivier (sometimes given as Duvivier), who

was born on November 5, 1728, the son of Jean Du Vivier, himself a famous artist and medalist (in numismatics, sometimes referred to as Du Vivier Pere), who maintained an atelier in the Louvre in Paris. In 1764, *our* Du Vivier was named official medalist to the king. In the Revolutionary War era and immediately following, there was little capability in America for the striking of large-diameter medals, and artists and facilities in Paris were often employed. Du Vivier's works are well known and in the American repertoire are highlighted by the Washington Before Boston medal among other masterpieces. The Paris Mint provided the facility for striking.

Lossing (1852) wrote of this specimen: "This identical [to the illustration in Lossing] silver medal was found by a boy while digging in a garden at Princeton, New Jersey, toward the close of April 1850, and was deposited in the bank at that place for the inspection of the curious. How the medal came there is uncertain. De Fleury returned to France before the medal was struck, and it probably was never in his possession. Congress was afterward in session at Princeton, and the medal may have been lost by the secretary, in whose custody it properly belonged until delivered to the recipient of the honor."

Betts (1894) wrote of this specimen: "There is reason to believe that an impression of this medal found at Princeton, N.J., in April 1850, was the original intended to be presented to De Fleury. Congress was in session there, at one time, and it is thought that this may have been sent there, and lost by the person having it in his care. De Fleury is said to have returned to France before his medal reached America. This is the only one of the three [early medal varieties relating to the action at Stony Point] which spells Stony Point correctly." "The dies are lost. Eds." [the editors were William T.R. Marvin and Lyman Haynes Low; as is seen, this is an adaptation of Lossing, but not credited as such; some of Lossing's details were omitted by Betts and/or his editors.]

From New Netherlands Coin Co.'s sale of April 18-19, 1972, Lot 613. Earlier believed to be THE PRESENTATION SPECIMEN FOR DE FLEURY. Illustrated by Lossing (1852), cited by Betts (1894). Later in the W.W.C. Wilson auction, Lot 805, catalogued by Wayne Raymond under title of "The Important Numismatic Collection Formed by the Late W.W.C. Wilson, Montreal, Canada. United States and Canadian Coins, Early American and Canadian Historical Medals, Medals Presented to North American Indian Chiefs, Foreign Coins and Medals" and sold by Anderson Galleries, New York; later in the Henry Chapman estate, and sold on March 4, 1946.



Depiction of the De Fleury medal. (Lossing)



(photo reduced)

2083 General Daniel Morgan. Mint medal, undated, post 1839. Julian MI-7 [adaptation of Betts-593]. Bronze. 1,302.6 grains; 56.4 mm. MS-63. Circa 1860-1870 impression (our estimate); fairly early die state. Deep glossy chocolate brown surfaces.

A well-executed medal, indeed elegant, the original of which, in gold, was presented to Revolutionary War hero General Morgan in 1789 or 1790, this being described as Betts-593. This gold medal original was lost, and Congress passed an act authorizing a restrike for presentation to Morgan Neville, an heir to the general. The dies were never located, and it was necessary to prepare a new set. The first strikings were in 1839, and they were still in use as late as 1885; this is the presently offered Julian MI-7.

The obverse features General Morgan being crowned with a wreath of laurel by an Indian Princess, symbolic of America. The reverse design is a scene from the battle of Cowpens, January 17, 1781. The original dies were by Augustin Dupré, with the copy dies (as here offered) by Barre.

Important 1776 Libertas Americana Medal

Betts-615 in Silver

Among the Finest Known

Conceived by Benjamin Franklin

The Archetype American-Motif Medal



(photo enlarged to twice actual size)

2084 "1776" Libertas Americana medal. Betts-615, Loubat-4. Silver. Plain edge. 783.4 grains; 47.5 mm. Proof-64. A deeply mirrored near-gem specimen with reflective fields and frosted design motifs. Pale rose, sky blue, gold, and violet iridescent toning graces both sides, adding immeasurably to the overall appeal. The medal is accompanied by a round green leatherette box, somewhat tattered on the outside, with faded red velvet on the inside. The cover closes with two hook and eye snaps. While perhaps

not contemporary to the medal enclosed within, the box is almost certainly of 19th-century origin, and perhaps was custom made for an earlier owner of the medal.

The dies were engraved in Paris in 1782 by Augustin Dupré at the behest of Benjamin Franklin. Selected correspondence on the matter, to and from Franklin, is quoted below.

This die combination yields a highly prized rarity when struck in copper, as usually seen. Silver impressions are few

and far between, and often a period of *years* will elapse between appearances on the open market. The Harry Bass Collection specimen is sharply struck with even the smallest detail boldly rendered. Usual small rim cud on obverse at 7:00 attests to the originality of this specimen. Here, indeed, is one of the nicest quality examples among the few pieces offered in our era. As such, this lovely and exceedingly important medal will be a focal point in this section of the sale.

Benjamin Franklin conceived the idea of the Libertas Americana medal and suggested the motifs. Robert R. Livingston suggested the mottoes. A French artist, Esprit-Antoine Gibelin, sketched the design, and the work was executed in die form in 1882 by Augustin Dupré. It seems that at least two gold specimens were struck, these being presented to the king and queen of France, only a few silver coins (including to the French ministers), and a fairly large number of copper impressions, the latter including one for each member of the American Congress.

Obverse: The inscription LIBERTAS AMERICANA is in an arc above, 4 JUIL. 1776 is in the exergue below. At the center is the head of *Libertas Americana*, a.k.a. Miss Liberty, facing left, with rich tresses of hair flowing behind, set against a liberty cap on pole. The top of the pole is seen below her neck, and the end of the pole with cap behind her hair to the upper right.

Reverse: With inscription NON SINE DIIS ANIMOSUS INFANS (the infant is not bold without divine aid) above, 17 OCT. 1777 and 19 OCT. 1781. The allegorical motif on the reverse is a fine example of the engraver's art. Minerva, clad in breastplate and plumed helmet, holds a shield bearing the fleur de lys of France. The infant Hercules (representing the new American nation) kneels in the protective shadow of Minerva's shield, grasping a strangled serpent in each tiny fist. The reptiles represent the defeats of General "Gentleman Johnny" Burgoyne (17 October, 1777) and General George Cornwallis (19 October, 1781). The British lion stands, forepaws upon Minerva's shield. Its tail is between its rear legs, a heraldic signal of cowardice or defeat, as, indeed, it may also be in nature. In some 19th-century accounts (citations on request to the successful bidder) this particular breed of cat has been called incorrectly a *leopard* or a *panther*.

Franklin's involvement: The following letters to and from Benjamin Franklin are from Jared Sparks, *Franklin's Works*, as quoted by William Sumner Appleton, *American Journal of Numismatics*, November 1867, pp. 63-64:

From Benjamin Franklin, who was in France at the time, to Robert R. Livingston, March 4, 1782:

"This puts me in mind of a medal I have had a mind to strike, since the late great event you gave me an account of, representing the United States by the figure of an infant Hercules in his cradle, strangling the two serpents; and France by that of Minerva, sitting by as his nurse, with her spear and helmet, and her robe specked with a few *fleurs de lis*. The extinguishing of two entire armies in one war is what has rarely happened, and it gives a presage of the future force of our growing empire."

Franklin to Sir William Jones, March 17, 1783:

"The engraving of my medal, which you know was projected before the peace, is but just finished. None are yet struck in hard metal, but will be in a few days. In the meantime, having this good opportunity by Mr. Penn, I send you one of the *épreuves*. You will see that I have profited by some of your ideas, and adopted the mottoes you were so kind as to furnish."

Franklin to the Grand Master of Malta, April 6, 1783 (which, among other things, indicates the prestige of a *silver* striking and the possibility, which never saw fruition, of adding COMITIA AMERICANA to the die for later strikings):

"My Lord, I have the honor to address to your Eminent Highness the medal, which I have lately had struck. It is a homage of gratitude, my Lord, which is due to the interest you have taken in our cause; and we no less owe it to your virtues, and to your Eminent Highness's wise administration of government."

Franklin to Livingston, April 15, 1783:

"I have caused to be struck here the medal which I formerly mentioned to you, the design of which you seemed to approve. I enclose one of them in silver, for the President of Congress, and one in copper for yourself; the impression in copper is thought to appear best, and you will soon receive a number for the members. I have presented one to the King, and another to the Queen, both in gold, and one in silver to each of the ministers, as a monumental acknowledgment, which may go down to future ages, of the obligations we are under to this nation. It is mightily well received, and gives general pleasure. If the Congress approve it, as I hope they will, I may add something on the die (for those to be struck hereafter) to show that it was done by their order, which I could not venture to do until I had authority for it."

Rohan, Grand Master of Malta, to Franklin, June 21, 1783; it is seen that Rohan, like many Frenchmen of the time, had his own cabinet of medals:

"Sir, I received with the most lively sensibility the medal, which your Excellency sent me, and the value I set upon this acquisition leaves my gratitude unbounded. This monument of American liberty has a distinguished place in my cabinet."

Letter from Franklin to the President of the United States Congress, September 13, 1783:

"I am happy to hear that both the device and workmanship of the medal are approved with you, as they have the good fortune to be by the best judges on this side of the water. It has been esteemed a well-timed, as well as a well-merited, compliment here, and has its good effects. Since the two first which you mention as received, I have sent by different opportunities so many, as that every member of Congress might have one. I hope they are come safe to hand by this time."

The Libertas Americana tradition: This beautiful obverse personification of Liberty was copied, to some extent, by Joseph Wright and other early United States Mint engravers for federal copper coinage of the 1793-1796 era. In later times the motif continued to be admired. Inspired by the design, the combination of the liberty cap and Miss Liberty appeared in other forms as well, including Christian Gobrecht's silver coinage of the 1830s, extending for some denominations to 1891, and on many patterns, medals, and other productions. In the 1870s, J.A. Bolen produced his own version which was employed on certain store cards and Centennial Exhibition related items. In the 1970s Chief Engraver Frank Gasparro produced a version of the Liberty Cap motif which at the time was considered for use on the metallic dollar and was enthusiastically endorsed by the numismatic community (however, the Susan Anthony motif was used); an earlier version of Gasparro's Liberty Cap design had appeared on an ANA medal, in which connection he worked with ANA executive director Ed Rochette.

In numismatic circles, the desirability of the Libertas Americana medal—typically encountered in copper—was recognized at an early date, even before the hobby became organized (more or less) circa 1857-1860. Many examples could be given, but these two will suffice:

In the catalogued sale conducted by Horatio Hill (169 Broadway, New York City), April 22-23, 1848, of books, maps, and medals of the late D.B. Worden, of Paris, which had become the property of the State of New York, numismatic items included an Libertas Americana medal.

The Documentary History of the State of New York, by E.B. O'Callaghan, M.D., published in four volumes in 1850 by Weed, Parsons & Co., Albany, NY, included some information on numismatics. Chapter XXIII, "Medals and Coins," featured three plates of coins engraved and separately printed by J.E. Gavit. Among the items depicted was a Libertas Americana medal.

Although detailed commentary is outside the scope of the present lot description, in passing we mentioned that during the early 19th century there was a great passion for medals among French citizens and numismatists, and the works of Du Vivier, Caqué, Gatteaux, Puymaurin, and others were widely collected. France was viewed as the world's premier source for art medals, and, as with the Comitia Americana medals, certain early United States historical medals were produced there, the most familiar being Dupré's Libertas Americana, which was appreciated by collectors on both sides of the Atlantic. The French were quite interested in other American subjects as well, and we need but mention the Series Numismatica, which included medals of George Washington.

In the *American Journal of Numismatics*, October 188, p. 31, Hon. George M. Parsons commented concerning the medal:

"The obverse shows a beautiful head of Liberty in bold relief. On the shoulder is a staff which bears at the end the Phrygian cap. During the French Revolution, which followed in 1789, this cap became the emblem of republicanism. The same device was afterwards adopted for some of the early American copper coins; it was never replaced by anything more beautiful..."

John W. Adams on the series, an appreciation: In 1991, John W. Adams, in "Back To Medal Collecting," a contribution to the *American Numismatic*

Association Centennial Anthology, listed early medals authorized by the American Congress (in Latin, *Comitia Americana*), here synopsisized and adapted:

"The medals, 11 in all, were authorized by Congress to celebrate major victories in the Revolutionary War. Typically, a specimen in gold or silver was awarded to the hero who led the victory. Usually, additional pieces were struck from the same dies in copper and, though generally unknown by present day numismatists, are eminently collectable.

"The series begins in 1776 with Washington's dramatic appearance before Boston (causing the British evacuation thereof), the Washington Before Boston medal. It continues as follows: 1777 Saratoga General Gates. • 1779 Stony Point with three issues: General Wayne, Col. de Fleury, and Major Stewart. • 1779 Paulus Hook, featuring Major Henry Lee. • 1779 Capture of the *Serapis* by Capt. John Paul Jones. • 1781 The Battle of Cowpens featuring General Morgan, and colonels Howard and William Washington. • 1781 Eutaw Springs, General Greene. • 1781 Yorktown, Libertas Americana. • A careful counter will note that we have cited 12 medals, not 11. The last named, the famous Libertas Americana, was not authorized by Congress but was carried out by Benjamin Franklin, then our Minister to France, acting on his own. Although Congress had voted thanks to Count de Grasse and Count de Rochambeau for the French help at Yorktown, Franklin believed that a more tangible expression of gratitude was in order. Actually, the series shrinks back to 11, because none of the Lee medals has survived. Voting the medals was one thing, procuring them was another. Our infant nation had no facilities to make ordinary coinage, much less memorials worthy of the occasion. A committee of Congress was appointed and this body turned to France for artistic support. The French Academy provided the designs and inscriptions; the best artists in that land were retained to engrave the dies; and the Paris Mint, the best equipped facility in the world at that time, struck the medals. Aesthetically, the work of the committee was a complete success. Indeed, from that standpoint, it has no rival

in all of American numismatics. Logistically, the effort was more labored. It took eight years, from 1781 through 1789, to complete the project despite the active participation of such patriots as Benjamin Franklin, Thomas Jefferson and David Humphrey. In 1789, Jefferson returned from France with two complete sets of medals: his own, in pewter, has since been lost; the set in silver which he delivered personally to General Washington now resides in the Massachusetts Historical Society...."

About the engraver: Augustin Dupré was born in St. Etienne, province Loire, France, on October 6, 1748. As a young man he was an apprentice in the making of firearms, where, among other skills, he learned engraving. In 1768 he moved to Paris, where he worked under an engraver and die sinker, soon becoming recognized for his own expertise. In addition, he did chasing and engraving work on jewelry, *objets d'art*, and sculpture, some of this in the employ of Jacques Clamier. His artistry on an elegantly decorated and embellished writing desk for the Empress Maria Louisa attracted wide admiration.

Soon, he focused upon medallic art, and in time he achieved great fame. His work included portraits of Louis XVI, Napoleon, and other famous French personages, as well as work on coinage dies. In 1791 he was named as the engraver general at the Paris Mint, which during that era was known worldwide for the artistry of its products. It was natural that during and after the American Revolution, the Paris Mint would be the source for medals of a high order of artistry, as there was little capability in the United States for engraving and, in particular, for striking large-format pieces.

In 1889 sketches by him were donated by his family to the Boston Public Library and, per an item in the *American Journal of Numismatics*, included "some of his original drawings, models, dies, and essays, relating to work done on medals for the United States, and more especially in reference to the medals of Franklin."

From New Netherlands Coin Company Inc.'s sale of April 1972, Lot 615.

MEDALS OF NUMISMATISTS, DIE SINKERS, AND SOCIETIES

The Background

Tokens and medals relating to professional numismatists have a long and rich tradition in American numismatics. In the period 1859-1860, pioneer New York City dealers John K. Curtis and Augustus B. Sage issued medals relating to their businesses as did Ezra Hill. Within a few years dealers ranging from William Idler and George Cogan in Philadelphia to Alfred S. Robinson in Hartford had issued tokens.

New York diesinker George H. Lovett and his Philadelphia brother, Robert Lovett, Jr., were among the leading producers of medals for their dealer clients as well as to advertise their own businesses. This was a fortunate circumstance, as the Lovetts could and did produce many interesting and artistic designs. In fact, although numismatists for the next 150 years issued tokens and medals, few have reached or exceeded the output of 1859-1862 period, a time which, perhaps, should be called the golden era.

As might be expected, numismatists who enjoyed collecting rare and unusual varieties did their part by creating them within their own series. Thus, for example, William Idler's tokens, from dies by Robert Lovett, Jr., issued in Philadelphia circa 1860, were made in various metals including copper (the general name used in this text for bronze as well), brass, and white metal. Idler reached back into American numismatic history and retrieved some old motifs, and commissioned Lovett to make copy dies depicting the circa 1658 Maryland denarium and the 1792 Washington half dollar by Getz. Robinson, who was based in Connecticut, found the 1737 Higley threepence motif with a standing deer to be an ideal motif, for the original Higley coins had been issued in his own state.

While dealers were the most prolific issuers of tokens—no doubt because they had the mechanism to sell many pieces to their clients and, also, as they were advertisements—many tokens and medals were published by or for numismatists in the private sector. Two of the great numismatic luminaries of the second half of the 19th century—Joseph

J. Mickley and Charles Anthon—were each the subject of large medals struck in their honor. J.A. Bolen of Springfield, Massachusetts cut die for a spectacular series of medals on many diverse subjects, beginning in 1861 and continuing for years thereafter.

In the first decade of the 20th century a new wave of token-issuing interest arose. Several factors contributed including these: The rise of tokens and medals to become the hottest part of the rare coin market certainly helped, and was based upon the publication of listings and references by such scholars as Benjamin Wright and Lyman H. Low in articles in *The Numismatist*, and the appreciation of the historical aspects of such pieces. J.K. Cranston, of Galt, Ontario, was a manufacturer or sales agent for brass tokens, and he advertised in *The Numismatist* that these could be ordered for nominal cost. Meanwhile such tokens issued by collectors were illustrated in the same publication, encouraging others to do likewise. Albert Frey soon began a very fine serial article listing numismatic medals dating back to the days of the 1850s, which engendered even more interest. Then came Tom Elder, whose tokens in themselves were so extensive that even today it is not certain that all varieties have been recognized.

Central to any collection of coin-related medals are the illustrious issues bearing the imprint of the American Numismatic and Archaeological Society, New York City, renamed the American Numismatic Society today. Over the years the Society (abbreviated ANS) has commissioned many different medals, some quite elegant, others quite rare, still others with both characteristics. As will be seen under the Society's Lincoln medal of the 1860s, the program got off to a very rocky start. However, in time many fine medals were created. Certain ANS medals are listed under their subjects, if numismatic personalities. If historical, they are alphabetized under A, for the American Numismatic Society. As your editor is a fellow of the Society and has been a member since 1958, the presentation of these pieces is especially enjoyable.

The Bass Collection

Harry W. Bass, Jr., was attracted to numismatic tokens, perhaps as part of the same feeling for the history of our hobby that prompted him to build a truly great library of historical auction catalogues, price lists, and books. Perhaps it is only natural that someone who collects catalogues published by, for example, Tom Elder, would want tokens and medals issued by Elder.

In addition, as Harry Bass served as president of the American Numismatic Society, it is likewise natural that the Society's medals—old as well as modern—would be appealing and important to him.

Although numismatic tokens and medals are for the most part quite inexpensive, many are very elusive, and others are extremely rare. No doubt if a book were to be written on them some day, values would multiply. For the moment, such pieces are where you find them, including in the following listings. As a window on numismatic history, we have taken the time and space to present certain of these tokens with more text than their value merits, but the people memorialized are the worthy foundations of our hobby. In addition to the numismatists and die sinkers presented in single lots, several large and rather fascinating groups of pieces are given at the end and include dozens of different issuers from the obscure to the famous.

Impressive 1868 (1866) Lincoln Medal

By Sigel

The Society's First Issue



(photo reduced)

2085 American Numismatic Society, 1868 (popularly attributed to 1866). King-244, Johnson-1. Emil Sigel's Memorial medal of Abraham Lincoln. Bronze. 6,333.3 grains; 83.6 mm. MS-63. Large format medal struck "IN MEMORY OF THE LIFE ACTS AND DEATH OF ABRAHAM LINCOLN. BORN FEBRUARY 12, 1809. DIED APRIL 15, 1865." as appears on the reverse side in eight lines, a wreath of laurel around. The obverse features the bust of Lincoln, right, in *very high relief*. The legend reads "SALVATOR PATRIAE." Below the portrait a tiny inscription reads EMIL SIGEL FECIT. A very handsome, impressive, and desirable medal. Most probably, the very finest work ever done by Sigel (at least, we have seen no close competition to it).

This is an exceedingly rare medal. The story is a lengthy one, and further details, if desired, can be picked up from that fascinating publication of yore, the *American Journal of Numismatics*, Andrew Zabriskie's monumental catalogue of Lincoln pieces (the first major work, titled *Descriptive Catalogue of the Political and Memorial Medals struck in Honor of Abraham Lincoln, Sixteenth President of the United States*, but only 75 copies were printed), and, especially from the regard of easy accessibility

today, from "Lincoln in Numismatics," by Robert P. King, *The Numismatist*, February 1924. This built upon the work of Zabriskie and others and brought to print the current knowledge in the field. Of his predecessor, Zabriskie, much could be written; in his time he was one of the all-time "greats" in American numismatics.

King was another one of the "greats" in American numismatic research, but at a later time than Zabriskie. In the years since 1924 we have all drawn upon his work. King began his collecting interest *at the age of two* when his father, the senior partner in the firm of King & Baird, gave him a collection of 800 Civil War envelopes printed with various illustrations and sentiments, including many varieties printed by King and Baird. Numismatically, he cut his teeth at the 1876 Centennial Exhibition when he happened upon a 5-centime coin of Napoleon III given to him by a visitor. In King's words, "This was followed by a collection of Civil War tokens, they being the easiest thing to acquire, as prior to about 1880, there were a lot of these little pieces still in circulation, and one could hardly get a 25¢ piece changed without getting from one to three or four of these tokens in the transaction. I know whereof I speak, as I was never sent to the store without stopping in some other store first and getting my money changed to pennies, with a chance of adding to my collection, and was seldom disappointed, forming quite a collection in this way and with the help of some friends and folks." The writer went on to note that his interest in Lincoln medals and tokens dated from a later time, a few years prior to the centennial of Lincoln's birth, which was celebrated in 1909.

Sigel, a well-known issuer of Civil War tokens (most of which would win no design awards; most seemed to have been produced quickly, often naively, and fell short of the contemporary work of, say, William Bridgens), was tapped by the re nascent Society in April 1865 to issue a grand medal depicting the martyred Lincoln, this being the foremost news story of the period. Such a medal, if finely done, would enjoy a wide sale not only to numismatists, but to the general public. Apparently, Sigel's reach exceeded his grasp, or he became possessed of the "slows." The project dragged on, and on, and on. Finally, he prepared the dies, but on the 16th impression they broke during the striking process circa late January or early February 1866, nearly a year later than planned. Apparently, most or all of these 16 were in soft "white metal," and two "imperfect copies" had been presented to officials (one being President Johnson) on the Lincoln's birthday celebration on February 12. Sigel agreed to make new dies by August 1. By this time much of the market for these metals was lost. Time dragged on and on. Finally, in early 1868, the Society made an arrangement with Sigel for a new set of dies. The agreement proposed certain cost adjustments and also noted that Sigel was not to make any restrikes or impressions for unauthorized persons. Complicating the situation was the unauthorized making of similar medals from other dies by an English firm.

The present medal from the Bass Collection is a very beautiful striking of one of the largest, most important early medals of Lincoln, and is further important as being the Society's first issue. Today, examples are rare.

2086 American Numismatic and Archaeological Society, 1897, Grant's Tomb. Bronze. 2038.2 grains; 63.5 mm. Mint State. Medal for the dedication of the Ulysses S. Grant Memorial in New York on April 27, 1897. Grant's bust, facing right, on the obverse, signed TIFFANY. The reverse bears the memorial. At the lower rim appears the mark of Tiffany & Co.

There was no medalist named "Tiffany." Instead, from early times (including the illustrious Cyrus Field / Atlantic Cable medals of decades earlier), this highly esteemed jewelry firm farmed out its diecutting, but did not recognize the artisans involved. Regarding Tiffany, for a long time a highly qualified numismatist, George Frederick Kunz, was on staff, he being a later-day counterpart of Lewis Feuchtwanger, renowned in particular for his knowledge of minerals and gems.

Question: Who *was* buried in Grant's Tomb?

2087 American Numismatic Society, 1908, Grover Cleveland plaquettes, 1908 (2). Weights: 3362.1 grains; 3354.5 grains, sizes: 78.5 mm width, 89.4 mm height; 78.2 mm width, 89.1 mm height. Antiqued bronze. Plain edge. Both Matte Proof-63, basically as struck.

Dies by J.F. Roine. Edges numbered, one as #26, the other as #80. Each is attractive olive-gold with warm highlights in the recessed areas. Obverse with seated portrait of Cleveland to right, name above, birth / death dates, 1837-1908, below in Roman numerals, reverse with high relief depiction of Columbia, seated on throne marked PAX on one armrest, LABOR on the other, holding orb and shield, PUBLIC OFFICE / A PUBLIC TRUST above, dates of presidency, 1885-1893 in Roman numerals below. An attractive pair of plaquettes. (Total: 2 pieces)

2088 American Numismatic Society, 1908. 50th Anniversary pin-back suspension medal worn at the opening ceremony for the new ANS building. Johnson-16. 164.1 grains; 23.8 mm. Sterling silver.

Design by Victor David Brenner, who was a member of the Society. Made by Tiffany & Co. *One of just 25 examples struck.* Oak leaf with pin back connected by three loops to a medalion, with ANS legends and motto on front, MDCCCLVIII above, MCMVIII below, APRIL VI at center of back. Back of leaf stamped TIFFANY & CO./STERLING, edge stamped TIFFANY & Co. Rare. *American Journal of Numismatics*, 1907-1908, pp. 150-152, includes an account of the occasion. About as desirable a specimen of ANS-iana as can be imagined!

Numismatic reflections upon William Street: In recent times, the Society announced that it has purchased a beautiful old building at 140 William Street, New York City, in the financial district and just a few steps from Wall Street. This area has a rich numismatic tradition (the Society was founded in the upstairs apartment of Augustus B. Sage at 121 Essex Street, not far away). Focusing only upon William Street, and without even digging into our complete (more or less) microfiche file of early New York City directories, we submit these names as a *starter*:

Bale, Joseph.: New York City diesinker was in 1829 located at 68 William Street.

Billings, Mr.: This diesinker is but an apparition, a will-o'-the-wisp, and is discussed in the book, *American Numismatics Before the Civil War, 1760-1860*.

Bode, John.: Naturalist, "birdstuffer," and Civil War token issuer. In 1861 he lived at 16 North William Street.

Bogert, Cornelius N.: This numismatist is somewhat of a mystery to the present editor, although his surname is sufficiently rare that it is likely he was related to Henry Bogert (see Lot 2131 below). In 1841 he was a lawyer at 1 John Street, New York City. At the same time he was a partner in Bogert & Penfold, grocers at 216 Front Street. In 1857-1858 he was a merchant at the presently important address of 49 William Street, and he lived at 35 East 22nd Street. In April 1865, Bangs, Merwin & Co.'s sale of the Dr. James R. Chilton Collection, Lot 2012, included this: "Catalogue in manuscript of the Numismatic Collection of Cornelius R. Bogert, Esq." This manuscript moved around, and it was later auctioned by W.E. Woodward, April 19-22, 1886, Lot 1873. Thus, Cornelius B. might be a good focal point for additional research by a member of the Numismatic Bibliomania Society.

Bridgens, Charles.: A diecutter of whom relatively little has been written, but presumably the author of various unsigned tokens and medals of the 1830s and 1840s. In 1833 he was an engraver, letter cutter, and die sinker at Franklin Hall, 17 Ann Street. In 1834 we find him as a partner with Thomas Yates in the die-sinking and engraving firm of Yates and Bridgens; 108 Reade Street. At the time Bridgens lived at 177 William Street (the same address where Yates lived).

Bridgens, William H.: Any listing of William Street denizens must include Bridgens at or near the top of the ranking with regard to numismatic importance. He was one of the most accomplished die cutters and Civil War token issuers, and today his products are widely admired and collected. Even Emanuel J. Attinelli, a chronicler of *books* (not tokens and medals), called his output "numerous and fine." One of his tokens of the 1863 period bears the inscription: BRIDGENS / METAL TOKENS / & / STORE CARDS / 189 / WILLIAM ST. N.Y. Of course, much more could be written about him.

Chinery, J.: In 1830, he was a letter and tool cutter at 90 William Street, New York City, by 1834 removing to 108 Nassau Street. And, that is about all we know of him.

Cogan, Edward D.: Dealer who had moved lock, stock, barrel, and family from Philadelphia and who was by 1866 set up at 101 William Street. Later addresses included 68, 95, and 100 William Street. He must have liked the place (but, we haven't checked the possibility that the city rearranged building addresses, as was done in Philadelphia circa 1858).

Everdell, William: In 1841 he was a seal engraver. 135 William Street, New York City. Also, around this time someone stamped EVERDELL on a bunch of large copper cents.

Gerhard, Frederick: From about 1856 to about 1859 Gerhard published the *German Bank Note Reporter*, New York City. During this period Gerhard was located, successively, at 113, 58, and 81 Nassau Street, 197 William Street, and 15 Dey Street.

Henning, Albert: Die sinker, issuer of Civil War tokens. In 1861 his shop was at 29 North William Street, while he resided not far away at 238 Delancey Street.

Relatively little has been learned about Henning. The Fuld reference does not list him as a maker of *patriotic* dies.

Hussey's Special Message Post: Located at 50 William Street, during the war, this outfit issued items of interest to philatelists, so much so that J.W. Scott made forgeries of them. However, numismatists are attracted to the Civil War tokens of the firm, which are memorable in design.

Jaudon, Frank: This numismatist is featured on a token offered as Lot 2132 in the present sale. In 1857-8 he is listed as a broker at 54 Wall Street

with a residence at Hellgate (later the district was called Hell's Gate). On January 20, 1859, he joined the American Numismatic Society. In 1859 his directory listing is as a broker at 17 William Street; residence at 65 East 30th Street.

Levick, Joseph N.T.: Preeminent in the field of tokens, J.N.T. Levick assembled a marvelous collection of these pieces during the late 19th century, while at the same time compiling definitive lists of Hard Times tokens and other issues. Among the other fields studied was 1793 large cents. He contributed the photographic plate to Sylvester S. Crosby's *American Journal of Numismatics* article which appeared in April 1869. Collections and groups of coins bearing his name were sold by various dealers from 1859 to 1908, with a sale held by Bangs, Merwin & Company in 1865 being particularly memorable as was a later offering featuring his token collection. The Levick pedigree on a large cent is at once distinguished and elusive. (The preceding is what we and J.W.A. had to say about Levick in our catalogue of the John W. Adams 1794 Cents, 1982.)

Magnus, Charles: Large-scale printer and lithographer, who in his salad days, circa 1852-4, was at 22 William Street. During the Civil War he published and widely advertised many views and scenes and, important to the present listing, issued tokens.

Morrison, E.: We could say more, but we'll skip: In 1849 he was located at 47 Wall Street, from which address he published *Sylvester's Reporter, Counterfeit Detector and New York Price Current* which had been founded in 1830 by Sylvester J. Sylvester. In 1851, Morrison conducted an exchange, banking, and collection agency office at 51 William Street, where, no doubt, he took in his share of Liberty Seated silver coins during the price run-up which began in 1850.

Parsons, George. In 1859, Boyd's *Pictorial Directory of Broadway* included a half-page advertisement illustrated with an engraving of an eagle and stars in fireworks, with the caption above: "Specimen of J.W. Hadfield's First Premium Fireworks." Below, the text of the notice relates: "GEORGE PARSONS (successor to Oscar Jolley & Co., and Jolley & Tiers), importer of TOYS AND FANCY GOODS. The entire stock will be thrown upon for RETAIL DURING THE HOLIDAYS. 180 William St., cor. of Spruce, N.Y. Agent for J.W. Hadfield's First Premium Fireworks. A liberal commission will be allowed to merchants and all others for all orders for fireworks they may receive and forward [to] us." Parsons had his acquaintance Emil Sigel, also on William Street, make some Civil War tokens circa 1863 and, later from the dies, a bunch of numismatic delicacies for collectors.

Schulze, Edward: Civil War restaurateur and token issuer at 24 William Street.

Sigel, Emil: During the Civil War this diesinker and token-issuer did business at 177 William Street, an address that he lettered on certain of his tokens. By May 1866, he had moved, and advertised: "Engraving and chasing, in all its branches. Dies for medals, jewelry, silverware, & c. Seals, seal presses, stamps, letters. Designs and models for castings. Portraits, figures, ornaments. Emil Sigel, designer and modeller, 195 Broadway, corner Dey Street, New York." During this time he was involved in the star-crossed production of the ANS Lincoln medal (see Lot 2085 in this sale).

Strasburger & Nuhn: This token issuer in 1860 was located at 65 Maiden Lane, corner of William Street. "Importer of fancy goods and toys, French, China, and glass beads."

Strobridge, William Harvey: One of the better informed professional numismatist of the mid-19th century, this Vermont native moved in 1853 to New York City, there serving as one of many agents for the popular Fairbanks Scales (made in Vermont). In 1860 he relocated to Baltimore to do the same thing, but by circa 1861 he was back in New York City and had hung out his shingle as a rare coin dealer, cataloguing sales for Bangs, Merwin & Co., which lacked in-house talent. Meanwhile in 1864 his address was 93 William Street, changed (or moved to) 101 William Street by 1865.

Trested, Richard: Trested, who came to American from England, was a prominent die sinker in the 1820s, but only a few of his products (the Castle Garden token and his own advertising tokens; a nice article about this token is in our backlog for a future *Rare Coin Review*) are specifically signed. Russell Rulau believed he may have cut some dies for the Scovill Co. in Waterbury, CT, and may have done dies for early tokens of Doremus, Suydam & Nixon. In any event, by 1821 he was set up in business as a die sinker at 70 William St., an address soon changed to 68 William Street, which endured until his death (on January 13, 1829, from an infection arising from an amputated finger).

Wright & Bale: Partnership of C.C. Wright and James Bale, succeeding to certain interests of Richard Trested (see preceding). 68 William Street. *Two books* could be written about Charles Cushing Wright, whose engraving accomplishments were beyond compare. His first *collectible* output seems to have been the 1824 Washington / Lafayette medalet and counterstamp dies, followed soon by the elegant Erie Canal medal (1826), etc.

Wright, Charles Cushing: See above.

Yates, Thomas: An engraver of whom we know little. In 1834 he was the partner of Charles Bridgens in the die-sinking and engraving firm of Yates and Bridgens; 108 Reade Street. Yates lived at 177 William Street (the same address where Bridgens lived).

P.S.: The above is a *partial* list.



(photo reduced)

- 2089 American Numismatic Society, 1909. Hudson-Fulton Celebration Exceptional large-format medal by Emil Fuchs.** Struck in sterling silver, as marked on edge. 5,040.3 grains; 101.5 mm. **Matte Proof as issued.** With Whitehead-Hoag on edge, this firm being the manufacturer of choice for many numismatic medals of the era (including most of Elder's productions). A beautiful medal issued by the American Numismatic Society honoring Henry Hudson for his discovery of the Hudson river on the obverse, and Robert Fulton on the reverse. By any reckoning, this is one of the finest numismatic medals of the early 20th century. The original hinged, wooden case of issue is included.

The Hudson-Fulton Celebration spirit was absorbed by numismatists, especially by Thomas L. Elder and others in New York City, and much attention was paid to it. Apart from medals, various entities produced many ribbons, souvenirs, and other items, including a book with panoramic non-stop views of the Hudson River shore from Manhattan northward. This observance coincided with the golden era of postcard issuance in America, and anyone seeking to mount a numismatic exhibit surrounded by interesting pictorial material has but to go to a postcard dealer to find many items.

Fuchs's star was on the ascendancy, and in the era he achieved much recognition, including at the Exhibition of American Sculpture, New York, 1923.

- 2090 American Numismatic Society, 1909. Hudson-Fulton Celebration:** Trio of interesting specimens. ☆ Regular format medal issued by the American Numismatic Society for the celebration. Identical in design to the large-format medal offered in the previous lot, but smaller. Struck in sterling silver, with some dark toning streaks. 50.7 mm; 1,034 grains. Matte Proof. Whitehead & Hoag. ☆ Large-format medal. Brass. 63.5 mm. Matte Proof. Whitehead & Hoag ☆ Original guest badge from the celebration. Struck in silver and suspended by the original ribbon from a pin labeled GUEST. AU. (Total: 3 pieces)

- 2091 American Numismatic Society, 1919. Peace of Versailles medal by Chester A. Beach.** Johnson-33. Essentially as struck. Bronze. Round. Bas-relief style. 1,279.5 grains; 63.4 mm. Olive-gold matte-like surfaces.

Obverse with attractive representations of Mars to the left, Peace to the right, and Justice (on horseback) at the center, reverse with an ornate scene of Versailles, where the peace treaty that ended the "War To End All Wars" was signed, PEACE OF VERSAILLES at top, 1919 on a ribbon at the bottom, AMERICAN NUMISMATIC SOCIETY in tiny letters also on the ribbon. Attractive.

Chester A. Beach was responsible for many of our commemorative half dollar designs, including the models for the 1928 Hawaiian Sesquicentennial issue, designed by Juliette May Fraser. He also designed the 1935 Hudson Sesquicentennial, the 1925 Lexington-Concord, and the 1923-S Monroe Doctrine issues. Despite this string of accomplishments, Beach is little known to numismatists today.



(photo reduced)

- 2092 American Numismatic Society, 1926. Manhattan Tercentenary medal by Hermon A. MacNeil.** Johnson-42. As struck. Bronze. Round. Bas relief. 1,233.2 grains; 63.5 mm. Deep chocolate brown matte surfaces as issued.

Obverse with striding male and female figures to right, winged, NEW YORK CITY 1926 above, city scene in the background, reverse with Peter Stuyvesant being greeted by Native Americans, 1626 above, MANHATTAN below. One of just 100 pieces struck, and a rarity as such.

MacNeil is best known to numismatists as the designer of the 1916 Standing Liberty quarter dollar. However, this is but a footnote in his overall repertoire which includes medals, statuary, and many other items, nearly all beautifully done.

Landmark 1983 ANS Medal in Gold

Dedicated to Numismatics

One of Two Struck



2093 American Numismatic Society, 1983. 18 karat gold. Dies by Marcel Jovine. 91.5 x 109.9 mm; 27.71 troy ounces. (Note: 18 karat gold is 18/24ths gold, or 75% gold and 25% alloy.) Condition as issued, bright gold with matte-like surfaces. Obverse features a relief of St. Eligius (a.k.a. "St. Elsewhere" in Hollywood today), patron saint of numismatics, against a background of 26 different coins of the world. The reverse is divided into three sections. The upper third with an old screw type hand-operated coining press, the lower third with a reduction lathe showing large and small size versions of Victor D. Brenner's 1909 Lincoln cent obverse (the "reduction" is curious, as in the process the *position of the date has moved significantly*; artistic license, we presume). The center with the dates 1858 (the founding date of the ANS, in the home of Augustus B. Sage), and 1983.

There were but *two struck in gold* of this beautiful and impressive medal. Both were purchased by Harry Bass. One was donated by him to the American Numismatic Society, and the other is offered here—representing a *unique* opportunity to acquire one in the private sector. The present specimen was received by Harry Bass from the Society on June 16, 1992.

(Appreciation is expressed to John Kleeberg, curator at the American Numismatic Society, for certain information in connection with the three gold medals offered here.)

Marcel Jovine: The artist has many accomplishments. He designed the 1987-W Constitution Bicentennial \$5, 1988-W Olympic \$5 (reverse), 1990 Eisenhower Centennial dollar (reverse; model done by Chester Y. Martin from Jovine's design), 1991 Mount Rushmore 50¢ (obverse), 1990 Eisenhower Centennial commemorative dollar (reverse), 1992 Olympic commemorative dollar (reverse).

Jovine, of Closter, New Jersey, was born in Naples, Italy on July 26, 1921, the son of Andrea and Nila Jovine. He attended the University of Naples and the Royal Academy of Turin. During World War II Jovine was a lieutenant in the Italian Army and had his introduction to Americans when he was captured by the British and turned over to Allied forces. After the Italian forces surrendered, Jovine worked in Pennsylvania in an ordnance depot. He then went back to Italy for repatriation. He returned to the United States in 1946 and became a United States citizen in 1951. In September 1946 he married Angela D'Oro, an American of Italian heritage who had worked for the USO during the war. The union produced two children, Marcia and Andrea.

The sculptor advised the present author as follows: "I have had no formal art instruction. I had a natural talent and developed my own style." Since the 1950s Marcel Jovine has achieved international stature as a creator of medals noted for detail and historical authenticity, producing more than 100 medal designs from 1975 to 1990. Many of these have become collectors' items including a series of calendar medals for the Medallic Art Company and medals for the 1980 Winter Olympics held at Lake Placid, NY, the Freedom Train Commission (1976), and the Thoroughbred Racing Association (1982). Jovine was selected by the American Numismatic Society in 1985 as the recipient of the J. Stanford Saltus Award presented for life achievement in medallic art. From January 1988 until January 1991 he served as president of the National Sculpture Society. Marcel Jovine is also a painter and musician.

Landmark 1986 ANS Medal in Gold

Statue of Liberty
One of Two Struck



(photo reduced)

- 2094 American Numismatic Society, 1986. Gold medal. Statue of Liberty. Dies by E. Daub. Number 2. 21.05 troy ounces, 18 karat gold. Elliptical shape measuring 102.2 mm. wide and 79.1 mm. high **Condition as issued, bright yellow gold with matte finish.** Struck by the Medallic Art Co. The obverse depicts a close-in view of the face and spiked coronet of the Statue of Liberty, face forward toward the viewer. The dates 1886-1986 are at the lower right; the first representing the year of dedication of Bartholdi's famous statue, at first called *Liberty Enlightening the World*; parts of the statue, unfinished, had been displayed at the 1876 Centennial Exhibition in Philadelphia. The reverse shows the artist's own representation of flames coming from the top of Miss Liberty's torch (quite unlike that actually on the statue). The representation is in high relief.

There were but *two struck in gold* of this beautiful and impressive medal. Both were purchased by Harry Bass. One was donated by him to the American Numismatic Society as part of a special ceremony, and the other is offered here—representing a *unique* opportunity to acquire one in the private sector.

Most readers of the present catalogue will remember well the 1986 festivities surrounding the centennial of the statue's dedication, the justifiable glorification of the fund-raising accomplishments of Lee Iacocca, the tall ships in New York City harbor, and more. We still have nice memories of a fine dinner hosted by the American Numismatic Society in a private facility high atop the World Trade Center in connection with the event.

Landmark 1992 ANS Medal in Gold

Voyage of Columbus
One of Two Struck



(photo reduced)

- 2095 American Numismatic Society medal, 1992. 18 karat gold. **Condition as issued; bright gold relief areas, matte fields.** Plain edge. Number 2 on edge. 67.6 x 67.4 mm. 17.29 troy ounces. A medal of somewhat abstract design, signed N.D., commemorating the quincentenary of Columbus' "discovery" of America.

There were but *two struck in gold* of this beautiful and impressive medal. Both were purchased by Harry Bass. One was donated by him to the American Numismatic Society, and the other is offered here—representing a *unique* opportunity to acquire one in the private sector.

The medal is nearly square in shape, and has a sculpted or curved shape (the fields are not flat). The obverse has at the upper left the incuse date 1492, at the right the billowed sails of a ship, and below, in raised script, *Voyage of Columbus*. The reverse depicts the head of an unidentified bird, such as a gull or albatross, the date 1992 incuse, and at the bottom in raised handwriting-like script, *The American Numismatic Society*. The medal is one of the "new school" style of medals in which just about anything goes; quite different from the round or plaque-shaped medals of yesteryear, but yielding some very interesting and artistic results, as anyone who has skimmed through a F.I.D.E.M. catalogue can verify. Such medals are a blending of medallic and sculptural art.



(photo reduced)

- 2096 Charles Edward Anthon, LL.D. Large 67.9 mm diameter, 1,874.2 grains, bronze medal by Swedish engraver Lea Ahlborn, issued by the American Numismatic and Archaeological Society, 1884, observing his life and his presidency of the Society (1869-1883). Lovely bronze Proof. Only 66 specimens were struck.

In the East in the 1870s and 1880s, Anthon was as well known in numismatics as George Washington was in American politics. He was the *eminence*, the scholar, the authority, not especially on United States coins, but for the much wider range of world coinage and ancient issues. Similar to J.J. Mickley, Anthon was multi-lingual, and it is easy to envision him lapsing into Latin or French to emphasize a point.

Born on December 6, 1822, in New York City, he was the son of prominent New York attorney John Anthon and the nephew of famous classical scholar Charles Anthon (with whom he is sometimes confused; his uncle was a professor at Columbia University, the same place where *our* Charles graduated at the age of 16; Uncle Charles wrote reference books on the

Greek language that are still useful today). After graduating from college, Charles E. Anthon spent several years in Europe, where he frequented libraries, museums, and educational institutions, along with enough sightseeing to permit him to write a book, *A Pilgrimage to Treves, through the Valley of the Meuse and the Forest of Ardennes in the Year 1844*. Returning to the United States, he held a chair of history at St. John's College, Annapolis.

In 1865 he became a coin collector, and, no doubt, already knew how to pronounce *numismatist*, for by that time he was a learned man and, in fact, by that time he had been a professor of history and belles-lettres at the New York Free Academy (later became the College in 1866 then University of the City of New York) since about 1852. In 1866, he was awarded a Doctorate of Laws degree by the University of the City of New York, thus accounting for the "LL.D." on his medal.

Regarding his *numismatic accomplishments*, we will skip over them lightly here, but will state that they were immense, and anyone seeking more infor-

mation has but to dig into some old copies of the *American Journal of Numismatics*, which in the 19th century was not only a "learned journal," but also a publication with *delightful and interesting content*, often opinionated (reflecting the diversity of its contributors), but always worthwhile. As an aside, it is our hope that the proprietors of the revived *American Journal of Numismatics*, which is at last reappearing with multiple articles in several disciplines, will revisit the old issues and endeavor to rekindle the spirit that was once within its pages. *American Journal of Numismatics* was at one time a truly wonderful journal (your editor treasures his full set from the first year of issue, 1866, onward), and as the Society at present has a wonderful and talented staff, it is our modest hope that the "glories of yesteryear" can be brought back to life.

Refocusing upon Anthon, he died in Bremen, Germany, in June 7, 1883. His obituary—a fine source of further information—was printed in *American Journal of Numismatics*, July 1883, pp. 22-23.

2097 Charles Edward Anthon, LL.D. Duplicate of preceding, 1884, bronze Proof. Diameter: 67.7 mm, weight 1880.5 grains.

2098 Arnold Numismatic Co. Group of tokens from this early 20th century Providence, Rhode Island, dealer. Silver, copper (2), brass, aluminum (4), and one fiber. Prooflike Mint State, some with attractive toning. (Total: 9 pieces)

The obverse of these medals is from the same die, with Arnold's crest, a statement that the firm dates from 1879, etc. Two reverses were used, one advertising a catalogue for 10 cents and the other with the price raised to 15 cents.

In the annals of our hobby, very little has been written about this firm, although in its time it was quite important. The progenitor was George Carpenter Arnold, who began in the rare coin business in 1879, by the 1880s trading under his own name at 165 Broadway, Providence.

An early-day equivalent of today's Littleton Coin Co., the Arnold Numismatic Co. (as it came to be known) was a large supplier of interesting and rare coins to the general public in addition to the numismatic community. To be sure, rarities were sometimes on hand—we might mention an impressive 1855 Kellogg & Co. \$50 in stock in 1905—but the firm's forte was purchasing quantity items (such as unsold remainders of 1893 Isabella quarter dollars), and marketing them through price lists and catalogues outside of the numismatic fraternity. Thus, on January 6, 1902, we see Arnold himself calling upon the Philadelphia Mint to purchase quantities of the brand-new coinage for the year, a supply of cents, nickels, and quarters. Perhaps, similar to David U. Proskey, he bought unsold Proof coins from the year before; it was the Mint's practice to move these out to dealers, rather than "spend" them in circulation.

On September 7, 1904, his collection—or, perhaps a collection he had bought and consigned—was auctioned by Lyman H. Low. Arnold seems to have liked colonial coins, and in 1923 he prepared a paper on them for presentation at the ANA Convention in Montreal, and in 1927 his article, "Connecticut Colonial Coins," was published in *The Numismatist*.

2099 Boston Numismatic Society medals. A threesome from Isaac F. Wood's memorial series. One example each in silver, copper, and brass. Average grade MS-63 PL. The design commemorates the Boston Numismatic Society, instituted in 1860 and incorporated in 1870, and on the other side, the establishment of the New England Historic Genealogical Society in 1845. As is noted below, both societies had a close association. (Total: 3 pieces)

The Boston Numismatic Society was founded on March 3, 1860. Among those present at the creation were Winslow Lewis, Joseph M. Finotti, John Kimball Wiggin, Jeremiah Colburn, Henry Davenport, William Eliot Lamb, Augustine Shurtleff, Henry Dearborn Fowle, George Williams Pratt, and William Sumner Appleton.

The Bankers' Magazine, June 1860, p. 968, reported this: "Several gentlemen interested in the science of numismatics assembled in Boston, on Saturday, March 3, at the rooms of the New England Historic Genealogical Society, organized themselves into a society to be called the Boston Numismatic Society.... The meetings of the society will be held at Number 13 Bromfield Street on the first Saturday of each month."



2100 F.C.C. Boyd. New York Numismatic Club bronze medal commemorating the establishment of the club in 1908. 466.6 grains; 38.1 mm. AU. The obverse features a relief bust of Boyd, a famous numismatist who served as the president of the club (1916-1917). As Boyd's image does not appear in print often, we illustrate this rather inexpensive medal herewith. The reverse shows two hands, one with a reading glass and the other with a large medal.

The New York Numismatic Club has been a fine gathering spot for collectors for a long time, meeting for a long time in the place where it was organized on December 11, 1908: Keen's Old English Chop House. This restaurant was a popular numismatic gathering spot for years thereafter. Displayed and mounted on the ceiling were hundreds if not thousands of churchwarden pipes belonging to different patrons. The second meeting of the club—usually considered to be the date of founding—in January 1909, saw such numismatists as Joseph Mitchelson, Elliot Smith, Albert R. Frey, Frank Higgins, Edgar H. Adams, D. Macon Webster, Thomas L. Elder, William H. Woodin, George H. Blake, Wayte Raymond, Victor D. Brenner, and Bauman L. Belden in attendance. Later, the club met in other venues.

The present editor (QDB) recalls being a guest at a couple of meetings (in the Princeton Club?) in the company of Ambassador and Mrs. R. Henry Norweb, who lived in Cleveland, but who maintained a home away from home in the River House on New York's Upper East Side.



(photo reduced)

2101 Victor David Brenner. 1903 Amerigo Vespucci. Rectangular medal by Brenner. Johnson-12. Bronze. 1,471.6 grains; 76 mm

width, 58 mm height. **Mint or nearly so.** Edge numbered 26 (reversed). A rarity, one of just 59 examples produced, and important as such to collectors of medallic issues, as well as students of Brenner's Lincoln cent series.

Obverse with half bust of Vespucci facing right, holding maps and scroll, facing an archipelago marked AMERICA in tiny letters, AMERIGO VESPVCCI and the date at lower right, reverse with nautical scene, early maps and globe, ribbon with AMERICI VESPVCCI AQVILO.

Brenner, a fine sculptor was also very interested in numismatics and on November 19, 1894, signed on as a member of the American Numismatic and Archaeological Society.



- 2102 Victor David Brenner. 1907 Lincoln plaque by Brenner. Choice AU or so overall.** Mounted on a piece of green marble, which is cracked in several places and held together by mounting screws. Easel back stand for desk support still intact. The plaque itself is deep olive-tan to brown with a hint of patina, in excellent shape overall.

Bust of Lincoln to right, ABRAHAM LINCOLN / 1809-1865 below, COPYRIGHT 1907 BY V.D. BRENNER and the artist's monogram appear in smaller letters along the right edge. A popular item, and certainly scarce relative to the market for them (*really*, every specialist in Lincoln cents should have one!). We have had, perhaps, 10 to 20 such plaques since the 1950s.

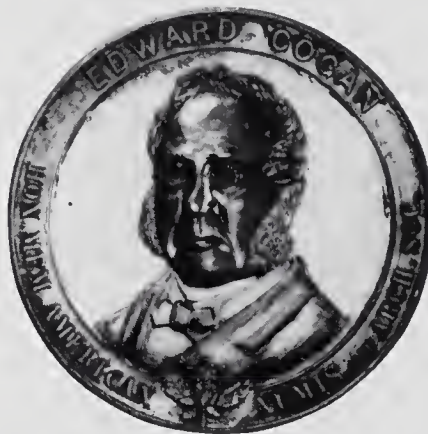
Plaque size: 9-3/8" height by 7-1/8" width; marble size: 10-3/4" height by 8-1/2" width.

In 1908, Brenner proposed to President Theodore Roosevelt that his Lincoln portrait be used on a coin. Although Washington and Lincoln had appeared on pattern issues of the 1860s, as of 1908 no American president had ever appeared on a coin made for regular circulation. Roosevelt was intrigued with the idea and suggested that Brenner prepare designs. By early 1909 models had been submitted, and the Mint was busy at work on a new cent. The rest is history.



- 2103 J.M. Clapp comes to mind.** Hand-engraved "love token" depicting an oil well on the obverse of a Liberty Seated quarter dollar. A pin was once connected to the reverse, but is now long lost. Shown is the wooden oil derrick, the delivery pipe, and the large wooden receiving vat.

Harry Bass no doubt picked this up in connection with his own oil business. However, this piece was made long before the days of Spindletop in Texas, and is reminiscent of the oil fields of Venango County, Pennsylvania, where famous numismatist John M. Clapp's oil company was active for a long time, beginning in the early 1860s. Of course, it is highly unlikely this particular token has any connection with Clapp.



- 2104 Edward Cogan. Bronzed white metal medal commemorating the life of Edward Cogan (1803-1884), well-known Philadelphia rare coin dealer who later moved to Brooklyn. 440.7 grains; 44.8 mm. AU.** Issued by the American Numismatic and Archaeological Society, in which he held an *honorary* membership, a fine reflection of the esteem in which he was held.

Although Cogan was an accomplished fellow and had started his business in the late 1850s, he was *not quite* the "father of the rare coin trade," as he later stated, nor, as he later stated, did he deal in coins *exclusively* in the 1850s. However, puffery aside, he was a pivotal, dynamic personality in numismatics from 1858 until his last notable public appearance, as a guest auctioneer and friend at the Chapman brothers' sale of the Bushnell Collection in 1882.

His son George attempted to carry on the business, but, apparently, the acorn had fallen too far from the tree, and his efforts were not attended with success (although in 1883 he did handle some truly fine 1877 pattern half dollars, some of which are offered in the second section of the present catalogue).

- 2105 Edward Cogan. Undated store card. 48 North 10th Street, Philadelphia. Rulau PA-101. MS-63 BN.** Somewhat scarce. Tan with traces of frosty red.

Obverse with EDWARD COGAN/COIN/DEALER/48/N. TENTH ST./PHILADELPHIA. Reverse with THE HIGHEST PREMIUM/GIVEN/FOR RARE/AMERICAN/COPPER &/SILVER COINS. 57.5 grains; 20.4 mm.

Purchased from Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2106 Robert Downing.** Quartette of Civil War tokens issued in Cincinnati by Downing, who advertised as a publisher of sheet songs and dealer of coins: ☆ Fuld-OH-165-AK-02a (copper, RE) I F-OH-165-AK-04b (brass, PE) I F-OH-175-AK-07a (copper, RE) I F-OH-175-AK-07b (brass, RE). (Total: 4 pieces)

Dr. George F. Fuld, upon hearing that Harry Bass was interested in collecting tokens pertaining to numismatists, sent him these four pieces in a single shipment. Much could be written about Downing, and, perhaps, that is a possibility for a future *Rare Coin Review*.

2107 William F. Dunham: Quartette of William F. Dunham medals, 1919 and 1933, Mint State, two in brass, two in aluminum, variously denominated as ONE MILL (2 pieces), ONE DISME, and 1/10 CENT, in die combinations. (Total: 4 pieces).

Of all old-time numismatists, the name of Dunham is one of the more familiar to modern collectors, due in no small part to the fact that the showcasing of his collection in 1941 by B. Max Mehl resulted in the most acclaimed publication ever issued under the imprint of that well-known Fort Worth dealer.

Dunham, a druggist in Chicago, enjoyed United States coins and endeavored to acquire as many dates and mintmarks as possible. At the same time, he explored the byways of numismatics, including Hard Times tokens and encased postage stamps.

On October 11, 1904, Dunham was in New York City, where at Lyman H. Low's auction of the Brown Collection, he persisted in keeping his hand in the air until the star of the sale—the precious 1804 silver dollar—was bought. This, he said, “completed his collection.”

The 1804 silver dollar recently purchased by Dunham of Chicago, “will remain forever” in that city, according to a four-page article in *The Numismatist*, February 1905, which designated the piece as the “King of Rarities.” The article further noted: “For a century it has remained wrapped in silk and tissue paper, waiting all the time, says the present owner, to come into the possession of someone who never would part with it again. In a way the action of the present owner in buying the coin was a patriotic deed. He bought it for the city and says it shall never leave here. When the Field Columbian Museum is housed downtown he will give his collection to that institution. It will never again be for sale.”

Dunham's avowed intentions never came to pass, and in the late 1930s he sold his cabinet to B. Max Mehl, who parceled out some of the pieces privately, then put the remainder, comprising the bulk of the collection, including the 1804 dollar, into a large mail bid sale in 1941, as noted above.

The fact that Mehl sold privately certain Dunham coins was not generally known (if, indeed it was known at all), until we spent some time in 1979 researching the book, *The History of United States Coinage as Illustrated by the Garrett Collection*. In the process, with the aid of David and Susan Tripp, we combed through thousands of papers of the Garrett family, making copies of over 4,000 of them. Along the way, some correspondence with Mehl was found, which indicated such private sale offers. We later learned that certain coins in the Dunham sale were sold to Amon G. Carter, Sr., before the sale, but no mention was made of this, and bidders never knew. Much more could be related (including about the Hard Times tokens in the sale).

Tokens and Medals of Thomas L. Elder



2108 Group of tokens and medals by Thomas L. Elder, many pieces that have been hidden away for years. The group seems to have come from John J. Ford, Jr., and/or New Netherlands Coin Co., and, before that, from F.C.C. Boyd. The pieces, including duplicates, are offered as a single lot.

In *The Numismatist* in June and July 1980, Thomas K. DeLorey's article, *Thomas L. Elder: A Catalogue of His Tokens and Medals*, described the pieces known to him, gave a history of each, and listed them by numbers (DeLorey numbers as used in the present offering). A reading of this superb piece of numismatic research brings forth the wish that DeLorey would stop all other activities and do nothing else but delve into obscure nooks and crannies of our hobby. It is very well done.

First, some biographical notes. Then, the medals.

Thomas Lindsay Elder

No biography of Elder—not even a short one—would be complete without mentioning his relationship with Farran Zerbe. At one time they were friends. Later, they became bitter enemies. All was well in August 1906, when in *The Numismatist* this comment by Farran Zerbe was published, as part of a description of the coin trade in New York City. Zerbe had been zipping here and there around the country for about five years, including setting up a concession at the 1904 St. Louis World's Fair (the Lewis and Clark Exposition), and every time he paused for breath, he sent a letter to Dr. George Heath, editor and publisher of *The Numismatist*, to give his views. Of Elder he wrote in 1906:

“The large artistically arranged and modern equipment of the suite of rooms which Thomas L. Elder devotes to his coin trade are a delight for anyone to visit. Mr. Elder reports good business, in fact too good to give his publication *The Elder Monthly* the attention it should have. This paper is not as old as its name implies. Like a bunch more of us, Tom says he is sometimes misunderstood. To know him is to appreciate him for his personal qualities, and to quote him: ‘My bite is not near as severe as my bark.’”

In time, Zerbe would be bitten.

Thomas L. Elder was born in Dayton, Pennsylvania, on November 22, 1874. At the age of 13 Elder then living in the “small railroad town” of New Bethlehem in the same state, collected Indian arrowheads, tobacco tags, and other curiosities. His father presented him with a small coin collection, which Tom found to be fascinating. The year was 1887. These were times of intense collecting interest in America, and over a dozen periodicals, most of which would prove to be short-lived, sprang up to cater to the needs of those pursuing coins, stamps, relics, birds' eggs, fossils, and other items worthy of study and acquisition.

His dad, who frequently traveled to New York City, would stop at the store of J.W. Scott and buy coins and arrowheads. Meanwhile, teenager Tom looked forward to reading a little periodical [a copy of which your editor has never seen] titled *Golden Days*. Published or edited by James Elverson, it included an “exchange column” featuring advertisements. Elder placed his own notice, and soon thereafter was corresponding and swapping with the likes of Robert P. King (who was later to become prominent in the study of numismatic items relating to Abraham Lincoln; as an ancillary interest, King also formed a large cabinet of Washington tokens and medals, which we bought in private treaty in the 1950s), R.L. Read (of Attleboro, Massachusetts), and others, including Messrs. W.A. Bodendoerfer, and A.W. Reeves. In 1896, Elder started in a small way to buy and sell coins, realizing that this was a good way to add to his ever-growing cabinet while, hopefully, turning a profit at the same time. In 1897 we find him as vice president of the American Society of Curio Collectors, of which little is remembered today.

In September 1899, now located at 343 Princeton Place, East Pittsburgh, Elder advertised in *The Numismatist* that he would trade medals and foreign coins for a good camera, this being in the decade that saw the rise of popular photography, pushed along by George Eastman (Kodak) and the long-time Anthony (Anso) interests. Obviously, Tom Elder was tuned into the events of his day and rode with them. Educated at Park Institute and also at Beaver College, both near Pittsburgh, he sampled the intellectual joys of music, art, and reading.

In 1900 he did it: He became a full-time coin dealer. Well, almost. He still had a “day job” to help pay expenses. And, he was known in other circles as an expert telegrapher; he could “hear” the words as they were clicked in dots and dashes. Meanwhile, whenever opportunities presented themselves, he sought the company of fellow collectors and came to know the various dealers. Later, he was to write:

“I spent the entire summer of 1901 in Buffalo [where the ANA convention was held] and collected coins there also. I remember securing at Lyman H. Low's sale that year a lot of ‘350 poor or holed coins,’ and found several blanks, washers and rivets in the collection.... That was the convention where J.A. Black, of Bay City, Mich., was relieved of a slug and other valuable coins at a boarding house he stopped at. He had talked too loudly of his treasures at the dining table.... In 1901, I visited W.J. Jerrems [prominent Chicago collector, and a founder of the ANA] and ordered a custom ‘Prince Albert’ suit from him.” At the Pan-American Exposition held in Buffalo that summer, President William McKinley was shot by an assassin. Elder was tapped to be the official telegrapher for the government and relayed the news to the world.

In the summer of 1902, Elder was employed by the Pittsburgh Provision & Packing Company. He was offered the position of private secretary to the Hon. Alfred S. Moore, of Beaver, Pennsylvania. The post paid \$2,500, but necessitated moving to Nome, Alaska, to which location Moore had been named by President Theodore Roosevelt as a district court judge.

Around this time he really did become a full-time coin dealer. In April 1903 *The Numismatist* took note of this: “At present his whole time is given to his coin business which in a few years has developed to a considerable proportion. This is mainly due to persistent and judicious advertising, honorable dealings with his patrons, and promptness, three elements so necessary to success in any business.”

Among Elder's early customers was John A. Beck, a Pittsburgh businessman and collector of many things (coins, pipes, relics), who stopped by at his one-room office at 238 Sheridan Avenue, Pittsburgh, and regaled the dealer by showing him a handful of 1856 Flying Eagle cents, which Beck loved (he eventually accumulated a hoard of over 700!). Beck told Elder that he had recently done some business by mail with an up-and-coming Texan, B. Max Mehl of Fort Worth.

By 1902, Elder made his first foray into token issuing by producing an issue advertising his business and, for good measure, including the Latin motto *MOVEO ET PROFICO* ("I move and I am proficient"), but was embarrassed as the last word should have been spelled as *PROFICIO*. He later stated that 1,000 were made in aluminum and 100 in copper. Later, a new die with corrected spelling, and with much other information, was produced.

In May 1904, he moved to New York City, where he remained for most of his business career, which continued into the 1940s. Along the way he wrote 294 auction catalogues, claiming at one time that he could describe 1,000 lots in a *single day*. Although this seems amazing at first blush, a reading of the terse descriptions in certain of his catalogues suggests that he was speaking the truth. Notwithstanding the conducting of many auctions simply intended to move merchandise out the door, his repertoire also included the presentation of many fine cabinets described with detailed information that is still of great interest and utility to scholars today.

It seems from the inscriptions on certain of his medals that Elder became a curnudgeon soon after moving to the Big City. One of his early targets was Farran Zerbe, who in a coup purchased *The Numismatist* from the widow of its founder, Dr. George Heath. Most everyone thought that he was doing this on behalf of the American Numismatic Association, which had used the publication as its official outlet for news and information. But, such observers were wrong. Zerbe wanted it for himself, envisioning a nice profit to be made. Zerbe soon found that turning out the magazine involved a lot of old-fashioned hard work, and he was very grateful a couple years later when an "angel" in the form of W.W.C. Wilson, of Canada, bought it from him and presented it as a gift to the ANA. Zerbe was also involved in what seems to have been improper conduct, if not downright fraud, in the conduct of certain ANA administration and election affairs circa 1909-1910, which angered many people (Chicago collector Virgil M. Brand included, who resigned). For reasons that have eluded numismatic historians, decades later the Board of Governors of the American Numismatic Association decided to create the "Farran Zerbe Award" as the Association's highest honor (your editor, a recipient of same in 1991, is grateful for the honor, but thinks it would be more properly called the George F. Heath Award or the W.W.C. Wilson Award).

Elder took dead aim at Zerbe and the organization, calling the latter the A.N.A.S.S.o., and personifying it on a medal as a jackass. Additional venom was later directed at "pacifists" Henry Ford and William Jennings Bryan, who resisted America's entry into the first World War. And, woe to any Elder customer who showed up at one of his auction sales, but who had not paid an earlier bill. From the podium, Elder was apt to say something like, "Here comes a deadbeat," as the victim entered the room, and all heads turned.

Elder was also active in the American Numismatic and Archaeological Society, based in New York City, and was a founder of the New York Numismatic Club. For the Society in 1906 he served on a committee seeking to improve art in coinage, and met with President Theodore Roosevelt on the matter. Later, he wrote about art on coins for his new *Elder Monthly* (inaugurated in March 1906), and even sent the president a copy, but its receipt was not acknowledged. The *Elder Monthly* was later changed to *The Numismatic Philistine*, whose name in turn was retitled to *The Elder Magazine*.

Elder could be very generous, and in October 5, 1908, at the Café Martin, New York City, he hosted a banquet to whomever wanted to attend from the ANA convention held in Philadelphia the preceding week. "In addition to ANA members, many collectors who had come to view and participate in [Elder's sale of] the Wilson Collection were on hand, resulting in what was many times referred to as 'the largest and most notable numismatic gathering ever held,'" *The Numismatist* later reported. Even super-collector Virgil M. Brand was on hand, and Brand rarely traveled.

A few years later in the pages of *The Numismatist*, editor Edgar H. Adams' message was inspired by an action taken at the New York Numismatic Club on the evening of December 11, 1914.

"An important movement for a better silver coinage for the United States will be started.... Thomas L. Elder, a member of its executive committee, has written to the club, severely criticizing the present coinage, and asking that a special committee be appointed to urge the government to adopt better and more artistic designs. It is probable that William H. Woodin of the American Car and Foundry Company, an authority on United States pattern coins, will be the chairman of this committee."

In December 1916 the same journal included an article by Thomas L. Elder, titled "Collecting—With Special References to Coins, Medals and Paper Money." Elder noted, in part:

"Collectors as a class are, I believe, somewhat misunderstood, and occasionally maligned. The best type of collector is a most valuable member of society. By the best collector I mean one whose pursuit, study and research

in connection with his hobby have magnified his imaginative, aesthetic, romantic and intellectual qualities. His wide and varied experiences with various odd and interesting objects, and his painstaking care of them, have given him a remarkable fund of out-of-the-way information, as well as patience, a sense of order and practicality. Contrary to current opinion, the best collector is far from eccentric. He is the finest sort of an example of the cultured and refined man. Collecting keeps people busy at odd moments, and hence keeps them out of mischief. It emphasizes in no uncertain way that keeping young is largely the result of the mental attitude, for collecting, above all other panaceas, meatless diets, and physical exercise even, keeps people young.

"I have for a correspondent a man who is 94 years of age. At last report he was still riding a bicycle. At this time I am busy compiling, in conjunction with a young man of over 82 years, a book on the United States half cents. Chauncey M. Depew at 83 has recently said: 'Have some special interest apart from your business.' Collecting is the interest. Sir Martin Conway says: 'The passion for collecting must correspond with some deep-rooted instinct in man. Children of tender age often fall under its sway, and it is the last passion that still masters the very old.'...

"The instinct to collect is not only in many cases deep-rooted, but I venture the assertion that it is universal. It is expressed in some form by every child or adult. Even the poor, misguided miser, who enjoys the sight of his glistening gold falling through his fingers, has a few collecting instincts, such as Russell Sage and Hetty Green have expressed it after a fashion. In most people it lies dormant in the sense that we collectors know it. Does not every child have at some time an attack of the 'postage stamp fever,' which, like the measles, is often soon over and forgotten? How to develop this collecting instinct, which is universal, is a matter of prime importance. It is a matter for we collectors to ponder over and put into practical working form. In collecting small metal objects like coins or medals we have an immense advantage over the collectors of china, furniture and other cumbersome or fragile material. Our coins are indestructible, and they may be neatly laid down in small spaces in our compact cabinets. Other objects, like weapons and manuscripts, will rust or discolor unless the greatest care is used. Owning a collection which is one's own is far better than seeing another in a museum. A good picture in our own home is of more value than a public gallery full which we may only look at. In coins remarkable finds have been made by individual collectors and are still being made.

"A gentleman whom I know came unexpectedly across a very rare American private gold \$5 coin in a little shop in Venice. It was bought for \$5—face value—and brought to America and afterwards sold for \$2,750. The rare \$3 gold piece dated 1870, of the San Francisco Mint, was worn for years as a watch charm. Later I sold it for \$1,470 [to William H. Woodin]. I understand the dealer who bought it got \$2,000 for it afterwards. Some years ago a New Jersey collector took a rare early American half eagle to a gentleman in Philadelphia and sold it to him for \$90. A few years later it was sold at auction for \$3,000. Coins and medals are always worthy of collectors' attention, and, contrary to the crude ideas of the public, our science is in no way an inconsequential study—and it has attracted many of the world's best scholars and thinkers. Its close relation, since the beginning of the seventh century BC, with the best in art and sculpture, and its intimate relation to history, give it first rank among the collecting hobbies. Most Americans do not begin to realize that coin collecting is the hobby of aristocratic Europe. Kings, princes, princesses, dukes, and earls belong to the numismatic societies. And we know that the royalty have always associated with the most brilliant men and women of their time. Besides these, generals, scientists, educators, lawyers and artists of highest standing are members."

Elder continued with comments concerning various coins, medals, paper money issues, and other collecting aspects.

From time to time Elder hosted other banquets for numismatic notables, clients, and visitors, including one on Washington's birthday, February 22, 1922, at Engel's Chop House, West 35th Street, New York City. Speakers included T.L. Comparette, Carl Wurtzbach, Russell Drowne, Albert R. Frey, and Frank C. Higgins.

In the 1920s, Elder was America's foremost exponent for the collecting of tokens and medals and the interrelationship of history and numismatics. He could have used much of his knowledge to great advantage in his auction catalogues, but elected not to practice in print what he preached, although there were exceptions. He was probably the dealer with the largest reference library who used it the least when preparing his catalogues.

In February 1929, *The Numismatist* had on its inside front cover lyrics to the swan song of S. Hudson Chapman: "I announce that I will retire from business on February 1st, after having been engaged in it for nearly 52 years. I shall always retain an interest in the Science of Numismatics, as I believe it of great value in the study of history by supplying original monuments of every period since 700 BC. I intend to enjoy again a tour over Greek and Roman sites around the Mediterranean and will sail for Egypt on February 7th. I have placed my stock in the hands of the Elder Coin & Curio Corporation of New York City for sale by auction without reserve."

Around the same time, Col. E.H.R. Green, who was spending scads of money with B. Max Mehl and most other dealers, sent \$5 to Elder for a subscription to his catalogues, but a spark was not ignited, and Green went to

his grave a few years later without becoming an Elder customer. Too bad for both men. In his best business year, 1929, Elder grossed \$125,000.

Later, he moved to Pleasantville, New York (best known as the home of *Readers Digest*) and often wintered in Hendersonville, North Carolina. Elder spent quite a bit of time checking on the history of the Charlotte and Dahlonaga mints while on various trips to the South in the 1920s and 1930s, and published a fine article on the latter mint, based upon a visit to Dahlonaga in March 1930.

The July 1948 issue of *The Numismatist* included information that Elder had passed away at the age of 71 on May 11th. The account related: "For over half a century he had been one of the country's leading coin dealers and his death, while not entirely unexpected, comes as a great shock to all who knew him. A native of Pennsylvania, he established himself as a full time dealer in New York City about the turn of the century. His love for coins, his keen mind, and his dynamic personality soon won for him a coveted place in the coin dealing profession. He never relinquished it. He was a prolific writer and many of his articles will be found in past volumes of *The Numismatist*. He could, and often did, prepare a thousand-lot catalogue in 24 hours. His memory was so good, even to dates, that it was rarely necessary for him to consult a reference book."

Later, certain of his business interests were transferred to his son-in-law, Paul S. Seitz, who became well known for his "Seitz holders" made of plastic and held together with metal screws. Much more could be written about Elder, but the preceding will at least serve as an introduction to this remarkable dealer and medal issuer, who by any account was one of the "greats" in numismatics.

The conditions of the following range from EF to Proof, but average Mint State, mostly attractive, some with toning. Some copper pieces are lacquered. The present lot includes the following Elder medals (attributed to DeLorey numbers). Included are many rarities and several highly interesting overstrikes:

DeLorey-1. Aluminum. Large-size portrait medal (illustrated above, and also the cover item for the DeLorey article; listed first by DeLorey for its portrait, but not the first issued). EF to AU.

D-2. Copper, 100 struck. EF, holed for suspension. Elder's first medal.

D-2. Aluminum.

D-4. Silver. 6 struck. Rotated die alignment. Mottled Proof. Rare and eminently desirable. • Elder, gives his address as 32 East 23rd Street, advertises the *Elder Monthly*, and helpfully adds the inscription: "CARD No. 3 - OCT. 1. 1906."

D-4. Copper. 100 struck. • Tom DeLorey notes, "The ANA Museum has 57 copper strikings formerly in the [F.C.C.] Boyd estate," reflecting Boyd's acquisition of left-over Elder medals.

D-4. Copper. Struck over an 1870 Straits Settlements copper 5¢. A spectacular overstrike, with enough of the original coin design remaining at the borders to satisfy any numismatist; an overstrike of the first order of importance in the Elder repertoire. • Apparently 13 unusual overstrikes were made of D-4 (cf. DeLorey, citing Elliott Smith), of which this and the following lot are two.

D-4. Copper. Struck over a 1797 British "cartwheel" penny (made by the Soho Mint). This particular specimen is said to have been owned at one time by movie star Adolphe Menjou (whose name appeared on the cover of a Numismatic Gallery auction catalogue, June 1950, actually containing mostly the Charles Williams Collection, but Williams wanted anonymity).

D-4. Brass. 100 struck. Rotated die alignment. (3 pieces).

D-4. White metal. 5 struck. Rotated die alignment.

D-4. Aluminum. 500 struck. Rotated die alignment.

D-4. Lead. 7 struck. Slightly rotated die alignment.

D-4. Fiber composition. 5 struck.

D-5. Silver. 6 struck. • The obverse is from an 1889 Washington inaugural centennial die featuring a bust, unsigned, associated with Robert L. Lovett, Jr. (but possibly made by Lovett, Sr.; used by his son). Apparently, the Elder pieces were issued in December 1906.

D-5. German silver, 11 struck.

D-5. Copper. 50 struck. (3 pieces).

D-5. Brass. 50 struck. (2 pieces).

D-5. Brass. 50 struck.

D-5. White metal. 50 struck (of which 37 were donated to the ANA Museum in later years; if you need one, see the curator for a trade?).

D-5. Aluminum. 261 struck. (2 pieces).

D-5. Lead. 7 struck. (2 pieces; an opportunity to corner the market, almost).

D-5. Fiber composition. 7 struck. (2 pieces, ditto comment).

D-6. White metal. 5 struck. • A few were struck in other metals as well. This issue was very limited, and today this is a rarity.

D-8. Copper. 10 struck. • Issued in September 1907. The inscription refers to the Jamestown Tercentennial Exposition (at which event his later enemy Farran Zerbe set up a concession; for a time it was hoped that commemorative coins would be authorized, but none were).

D-8. Brass. 10 struck.

D-8. White metal. 10 struck.

D-8. Aluminum. 10 struck.

D-8. Lead. 10 struck.

D-8. Fiber composition. 10 struck.

D-10. Copper. 10 struck. • The obverse is from the 1889 Washington die by Lovett, while the reverse relates to the 1907 ANA Convention held in Columbus, Ohio. This was a nice ANA token (in contrast with certain later issues).

D-10. Brass. 10 struck.

D-10. White metal. 10 struck.

D-10. Aluminum. 10 struck.

D-10. Lead. 10 struck.

D-10. Fiber composition. 10 struck.

D-11. Copper. 25 struck. • Obverse with portrait of John Ericsson, reverse with Elder advertisement and mention of Robert Fulton, both men being prominent in the annals of steam navigation.

D-11. Brass. 26 struck.

D-11. White metal. 3 struck.

D-11. Lead. 3 struck.

D-11. Fiber composition. 4 struck.

D-12. Copper. 10 struck. • Washington 1889 die / Fulton inscription die. An out-and-out nonsensical muling, as are many of Elder's pieces.

D-12. Brass. 10 struck.

D-12. White metal. 10 struck.

D-12. Aluminum. 10 struck.

D-12. Lead. 10 struck.

D-12. Fiber composition (red). 9 struck.

D-13. German silver, 4 struck. • This combination of the workhorse 1889 Washington die with a new die describing the Mougey Collection sale, September 1-3, 1910, reflects a fine auction presentation that, obviously, was not catalogued at the rate of 1,000 lots per day. Today, this is one of Elder's best remembered presentations.

D-13. Copper. 4 struck.

D-13. Brass. 4 struck.

D-13. Aluminum. Number struck not known.

D-14. Copper. 5 struck. • This medal, observing 1909 as a "C" year, is a bit out in left field, inscription wise, and is the brainchild of Frank C. Higgins, numismatist prominent in New York City circles. Upon inspection, you can "C" that the obverse die is somewhat ineptly punched, and, moreover, it is not certain if the FLAG FLINGS FREE (as stated) or whether FLIES would have been better.

D-14. Brass. 5 to 10 struck.

D-14. Aluminum. 100 struck.

D-70. Aluminum. 200 struck. • This is not a nice ANA token; such terms as "CON NOT COIN," "PUNK," and "STUNG" are used. Farran Zerbe is personified as a braying jackass.

D-71. Aluminum. 200 struck. • Nor did this token become a Zerbe favorite. It parodies the souvenir and (otherwise denominationless) "coins" promoted by Zerbe at the 1904 Louisiana Purchase Exposition, with an inscription drawing the ANA in as well: LOUISIANA • A • N • A PIKER'S EXPOSITION. The phrase, "MONEY TALKS" was added, probably a reference to Zerbe buying his way through various activities, even, it was said, to the extent of paying some non-collectors to sign up as ANA members so their election votes could be used to his advantage.

D-72. Silver. Number struck not known. • Here we have Elder's expansion of the old "Rum - Romanism - Rebellion" slogan, a medal dedicated "to the citizens of the rum soaked City of New York," who experience the effects of REVELRY, ROWDYISM, RIBALDRY, RIOT, ROGUERY, REMORSE, and, finally, RUIN.

D-72. Aluminum. Number struck not known.

D-73. Copper. Number struck not known. • The die is a variation on the rum-soaked city theme.

D-73. Silver. 3 or 4 struck.

D-81. Copper. Boldly overstruck on a *Matron Head* federal copper cent of the 1830s; very rare at the very least. First seen by the cataloguer. • These are very mysterious tokens, as Tom DeLorey pointed out, and little is known about them. Per popular tradition the motifs may have been suitable for dispersal as souvenirs as the 1909 ANA convention held that year in Montreal (a more controversial ANA Convention was never staged, before or after), although Tom DeLorey points out that no mention of them was made in print prior to 1914, and the later context (see D-87) also suggests 1914. • The obverse is a copy of one of the bouquet-sou style dies (as made in Belleville, NJ, circa the 1830s), but of modern execution lacking the somewhat naïve style of the originals; the reverse includes a plow at the center and a modern spelling of an old phrase, here given as SPEED THE PLOW. • The phrase, SPEED THE PLOUGH / IT FEEDS ALL, with "PLOUGH" spelling, is familiar on the Hard Times token issued by Walsh's General Store in Lansingburgh, New York. In 1798 a popular play was *Speed the*

Plough, by English playwright Thomas Morton; the chief character was Mrs. Grundy (who later entered the American idiom along with Brother Jonathan, Uncle Sam, *et al.*). • This pair of dies survived until later years and in the 1960s was employed by Aug. C. Frank to make some "fancy pieces" for Robert Bashlow, these being of different appearance and format and not confused with any of Elder's products.

D-81. Copper. Boldly overstruck on an early Belleville bouquet sou. Likewise rare and *very interesting*.

D-81. Copper. Boldly overstruck on a Crossman merchant's token, umbrella in full view, from the 1837 era. Even *curioser*.

D-81. Aluminum. Number struck not known.

D-82. Brass. Number struck not known. • Obverse with bouquet sou motif; reverse blank. First mentioned in printed in 1917.

D-82. Aluminum. Number struck not known

D-82a. Copper. Boldly overstruck on an early Belleville bouquet sou. • Dies as preceding. DeLorey: "2 or 3 struck."

D-83. German silver. Number struck not known. • Obverse with plow and inscription; reverse blank.

D-83. Copper. Number struck not known.

D-83. Brass. Number struck not known.

D-83. White metal. Number struck not known.

D-83. Aluminum. Number struck not known.

D-84. Brass. Number struck not known. • Obverse with bouquet sou motif; reverse with inscription: DEDICATED / TO / COIN / COLLECTORS / OF / CANADA. Seemingly struck circa 1914.

D-84. Aluminum. Number struck not known.

D-87. Brass. Number struck not known. • Obverse with bouquet sou motif; reverse with inscription: DEDICATED / TO / W.W.C. WILSON ESQ. / MONTREAL / CANADA / 1914. Wilson, a generous man and the owner of a very impressive collection, did what Zerbe did not; he gifted *The Numismatist* to the ANA.

D-99 Silver. Number struck not known, but no doubt rare, as Tom DeLorey called its existence *probable*, seemingly never having seen or reliably heard of one. • The obverse die is signed twice: LOVETT incuse on the truncation and R.L. below the bust, indicating Robert Lovett, Jr. This die was used years earlier for store cards of Montroville W. Dickeson and seems to have been a willing partner for various later mulings. The reverse of D-99 has this lettering: THIS MEDAL WAS STRUCK / BY / THOMAS L. ELDER / IN THE / INTEREST OF A MORE / ARTISTIC SILVER COINAGE / FOR THE / UNITED STATES / 1916. This was issued in spring 1916 and was a herald of the revised federal designs that would be made later in the year (Mercury dime, Standing Liberty quarter, Walking Liberty half dollar). However, Elder's medal itself would win no award for its artistry.

D-99 German silver, Number struck not known.

D-99. Brass. Number struck not known. (2 pieces).

D-99. Aluminum. Number struck not known.

D-100. Silver. 5 or 6 struck. Proof. • Obverse with the aforementioned 19th-century double-signed Washington portrait by Lovett, used at that earlier time for Dickeson's tokens. Reverse with inscription relating to Washington, but throwing in "PREPAREDNESS," a rallying cry during the World War.

D-100. German silver. Proof. Number struck not known.

D-100. Aluminum. Proof. Number struck not known.

D-101. Silver. 5 or 6 struck. Proof. • Obverse as foregoing. Reverse: WANTED: / A BIGGER / ARMY & NAVY / NOT WANTED / PACIFISTS / FORDS - BRYANS.

D-101. Copper. Proof. Number struck not known.

D-101. Aluminum. Proof. Number struck not known.

M.W. Dickeson #1 obverse muled with D-92 reverse. Brass. • The reverse die lists "Numismatic Knights of the Round Table," these being, in the order given: F.C.C. Boyd, D.W. Valentine, Elliott Smith, Thomas L. Elder, Albert R. Frey, and J.M. Swanson. • Boyd is too well known to need further mention here; Valentine was a specialist in coins and currency and later published on half dimes and Fractional Currency; Smith, who lived 45 minutes from Broadway, was a "money man," owned a complete run of *The Numismatist* from 1888 onward, and in 1936 financed Stack's distribution of the Arkansas Robinson commemorative halves; Frey was an author of note; and J.M. Swanson, least known in the line-up, was born in Chicago of Swedish parents (and probably knew the Seeburg family there), was with Whitehead & Hoag, Newark medal and badge makers, designed various medals, and was accomplished in sketching, painting, and sculpture.

M.W. Dickeson #1 obverse muled with D-92 reverse. Aluminum. • The obverse die is a copy of the 1776 Continental dollar and is believed to have been made in Philadelphia in the 1870s for Dr. Montroville W. Dickeson; the die (and its Dickeson, not Elder, reverse) later passed to Jolm J. Ford, Jr., to Empire Coin Co., to Robert Bashlow, to heaven knows where.

(Total: 94 pieces)

2109 M.W. Emrick and William Poillon. 1910-dated pair of American Numismatic Society membership medals. Dies by Gutzon Borglum for Tiffany & Co. of New York. Johnson-22. Essentially as struck. Silver and bronze, one of each. Round. The silver medal is matte-like with rich silver and gray toning on both sides, while the bronze piece is of the same finish, but with lovely golden olive highlights. (Total: 2 pieces)

Common obverse with a nude young boy, rear-view, holding and gazing at a portrait of an elderly man, FOUNDED / IN / NEW YORK / MDCCCLVIII, common reverse with oak branches above, olive branches beneath, THE / AMERICAN / NUMISMATIC SOCIETY / PARVA-NE-PEREANT / MEMBER'S MEDAL / 1910 at the center. The reverse of the silver piece is inscribed WILLIAM POILLON 1869, while the reverse of the bronze piece is inscribed M.W. EMRICK M.D. 1921. The edge of the silver is marked TIFFANY STERLING, while the edge of the bronze is marked TIFFANY & CO. MAKERS BRONZE. A great pair for collectors of ANS memorabilia.

Silver. 2,417.0 grains; 77.0 mm.

Bronze. 2,663.8 grains; 77.0 mm.

Poillon was well known in his time, and we have much biographical information concerning him (available gratis on request to the successful bidder). Of Emrick we know relatively little, but Frank Katzen may be a source, for he auctioned his collection in 1978.

Gutzon Borglum (in full John Gutzon de la Mothe Borglum, 1867-1941) was born at Bear Lake, Idaho, and is best known for his work on the face of Mount Rushmore in the Black Hills of South Dakota, where his massive carved monument to presidents Washington, Jefferson, Lincoln, and Teddy Roosevelt was begun in 1927 and finished in 1939. He also designed the 1925 Stone Mountain commemorative half dollar. He began the actual work on the carving of the face of Stone Mountain, but later quit; the project was worked on by many others after Borglum's defection from the project.

2110 Albert A. Grinnell. Group of tokens, essentially Mint State: ☆ Souvenir token with Lincoln bust right with ALBERT A. GRINNELL / NUMISMATIST / 1515 WOODWARD / AVENUE with LIFE MEMBER #20 A.N.A. DETROIT, MICHIGAN around, 28.5 mm. Aluminum (3) ☆ HONOR THE LIVING art medal with his portrait, 38 mm., issued by the Detroit Coin Club, 1941 (3). Two antiqued silver, one antiqued brass. (Total: 6 pieces)

The aluminum pieces were distributed in August 1940 during the American Numismatic Association Convention held that year in Detroit. This account was later published (*The Numismatist*, October 1940):

"When the members arose Sunday morning it was raining, but some of the Detroiters said it would clear by noon. At 3:30 it was still raining, and at that hour the party boarded buses and private cars for the Detroit Golf Club, where we were the guests at a complimentary dinner given by A.A. Grinnell, a member of the Detroit Coin Club and one of our best-known collectors. At each place had been placed an aluminum token struck for Mr. Grinnell for the occasion. The obverse bore the bust of Lincoln. The reverse read: 'Life Member No. 20, ANA Albert A. Grinnell, Numismatist, 1515 Woodward Avenue, Detroit, Michigan.' The dinner was one of the most enjoyable features of the entire convention, and Mr. Grinnell was congratulated on all sides for being an ideal host."

Further information concerning Grinnell is given in the introduction to the paper money section of the present catalogue.

2111 E. Hill. Trio of 1860-dated tokens advertising his coin dealership: ☆ 1732 Washington, PATRIÆ PATER. White metal. Plain edge ☆ DANIEL WEBSTER. White metal. Plain edge ☆ Togate bust of Edwin Forrest (not identified; presumably, *everybody at the time knew who he was*) within open wreath. White metal. Plain edge. Dies by Key, of Philadelphia. (Total: 3 pieces)

Ezra Hill was an active dealer in New York City in the late 1850s and 1860 and was well known to his contemporaries, including Augustus B. Sage, at whose 121 Essex Street home he was present when the American Numismatic Society had its formative meeting on March 15, 1858. In 1867, Sage remembered his old friend:

"Poor Ezra Hill, long since dead and buried, a victim of consumption, commenced collecting in 1858; he never was fortunate enough to obtain

any very rare pieces, but was enthusiastic and by his earnest nature and pleasant ways assisted materially in the good work of creating a taste for the science. Many and many a night have I examined with him our collections, comparing the acquisitions of the day and speculating as to how soon our collections would rival Mickley's. A short time prior to his death he obtained a small place in Bleecker Street, No. 6, and did for a while quite a thriving business in buying and selling articles in the line of coins, autographs, etc."



(photo reduced)

- 2112 Archer M. Huntington: 1908 American Numismatic Society. Medal by Emil Fuchs. Johnson-12.** Bas relief. Bronze. Round. 1,715.7, 66.5 mm. **Condition as struck.** Rich olive-brown. 50th anniversary of the ANS medal, with Columbia holding a scroll attesting to the event, encircled by wreaths and cornucopias on the obverse, reverse with three coiners and a press at the center, award titlature above. Struck by Whitehead and Hoag to the order of just 25 pieces; their monogram appears on the edge.

Archer, the son of Arabella Duval (Yarrington) Worsham, of Alabama, took the surname Huntington when his mother married Southern Pacific Railroad magnate Collis P. Huntington. Archer began collecting coins at the age of nine. In 1899, then 28 years old and living in Baychester, New York, he was named to membership in the American Numismatic and Archaeological Society. Archer displayed initiative and brilliance on his own—not always easy for someone living with the trappings of non-earned wealth—and became an authority on the history of Spain. His *Notebook in Northern Spain* had been widely admired, and perhaps it was natural that he was a founder and president of the Hispanic Society of America. In 1906, he was named as a member of the Building Committee of the American Numismatic and Archaeological Society; supervised the construction of the new building in New York City at Audubon Terrace, in the very fashionable Morningside Heights, the new building being adjacent to the home of the Hispanic Society of America. Soon thereafter, the *Archaeological* was dropped from the title. His monetary donations, including a \$25,000 loan changed in 1908 to a gift, helped the building project.

In 1908 the Society's new and beautiful facility opened. By that time the *American* might as well have been dropped from the title as well, as emphasis had shifted to world and ancient coins—fine disciplines then and now, but this was to have been the *American Numismatic Society*. Poignantly, all along the architrave or frieze of the Society's new building the names of prominent numismatists were lettered. Much searching was needed to find the name of an *American* numismatist—but persistence would pay off, and, sure enough, CROSBY was there. However, other *American* numismatists such as (to give a *very short list*) the very founders of the Society (Messrs. Sage, Groh, *et al.*) were conspicuous by their absence, and no mention was to be found of such luminaries as Dickeson, Zabriskie, Marvin, Chapman, Low, Adams, Hickox, Betts, Slafter, Anthon, Parish, Woodward, Cogan, Frossard—gee whiz, there were enough names of candidates to letter around *two* buildings!

Archer was a fine fellow from all we have heard, and the ANS remains grateful for his many substantial gifts.

- 2113 William Idler.** Pair of tokens: ☆ White metal advertising token, inscription on obverse. Plain edge. AU. The obverse advertises Idler's calling, while the reverse is a copy of the 1792 Getz Washington half dollar. 177.4 grains; 33.9 mm. dies by Robert Lovett, Jr. ☆ Silver advertising token, Washington obverse, Rulau's PA-229A. AU. (Total: 2 pieces)



- 2114 F.C. Key & Son, et al. Two tokens by Key.** Both are EF to AU: ☆ One (illustrated above) is dated 1870. Brass. Features Washington on the obverse (from a die popularly attributed to someone named Burr), and advertises the business of Mason & Co., coin and stamp dealers ☆ The other is in white metal bears the portrait of famous thespian Edwin Forrest and on the reverse advertises Key's business as "Ornamental Medal and Seal Die Sinkers. 329 Arch St." (Total: 2 pieces)

The Mason token is a microcosm of what numismatic research is all about, and is indicative that while some series (copper cents 1793-1814 come to mind) have been researched and published to a fare-the-well, there are other series which have attracted many brilliant minds, but for which more research is indicated. The following is excerpted from our own notes on Civil War tokens:

The die itself is known under two Fuld numbers, patriotic die 116 and store card die 1134. The die features the portrait of Washington facing forward and slightly to left, head and shoulders, in uniform. BORN FEB. 22 1732. above. DIED DEC. 14 1799. below. Dentils at border.

For starters, the current book by George J. Fuld, *Patriotic Civil War Tokens*, states that this die is the work of Montgomery Burr. This same person, a Philadelphia craftsman, is given as the author of some other dies as well.

The book by Russell Rulau and George Fuld, *Medallic Portraits of Washington*, states this: "Struck about 1870.... Charles Cushing Wright cut the obverse die, which was muled by Key with his own reverse die [a reference to the Lincoln die] to create a Civil War token."

Perhaps the truth is found in the June 1870 issue of *Mason's Stamp and Coin Collector's Magazine*, Ebenezer Locke Mason, Jr., who should have known, said this:

"We have just issued a store card...This card is from dies made by Charles K. Warner, Medalist, No. 1021 Chestnut St., in this city, and for beauty and perfectness of design as well as sharpness and uniformity of impression is not excelled by any card in America."

In July, Mason added this comment: "The dies were broken and we succeeded in striking 100 copper, 100 brass, 100 white metal, 20 nickel, and 12 silver pieces. The specimens were very fine, but the dies failed from the start and when striking the nickel pieces, were completely ruined."

For the possible interest of token specialists, here is a listing of Philadelphia engravers and diecutters from *Boyd's Directory, 1860-1*, some of which are known to have been associated with tokens and medals, and others who might have been. Those with an asterisk (*) are known to have issued Civil War tokens:

Chormann, Ernest G. 41 North 6th Street.

Haynes, Thomas. 411 Chestnut Street.

*Jacobus, Peter, II. 40 South 3rd Street.

Key, F.C., & Sons, rear of 319 Arch Street. (One son, William, worked at the Mint from time to time.)

*Lovett, Robert, Jr., 200 South 5th Street.

Lowe, Samuel W., 130 North 4th Street.

McPherson, John. 302 Walnut Street;

Morin, Alexander C. 402 Walnut Street.

Quint, S.P. 322 Chestnut Street.

Seile, S.B. Rear of 225 North 4th Street.

Stiles & Robison, 1 South 6th Street.

Todd, William. 801 Market Street.

Volder, William. 126 South 2nd Street.

Walker, J., & Son. 30 South 3rd Street.

- 2115 J.N.T. Levick.** Token advertising his firm, Woodgate & Co. Importers of Brandies, Wines, & Gins. 1860. Brass. MS-63, prooflike.

Levick was the pre-eminent collector of tokens and store cards in the 1860s and 1870s. Much about him is found in numismatic literature, including the 1998 book, *American Numismatics Before the Civil War, 1760-1860*.

- 2116 George Lovett.** Selection of medals: ☆ Four have the DEDICATED / TO / COIN / AND / MEDAL / COLLECTORS / 1860 die muled with Mother Shipton riding a broom "WE ALL HAVE OUR HOBBIES." One each in German silver, brass, copper, and aluminum. AU to Mint State ☆ DEDICATED, etc. die / Edwin Forrest (muling with a Key obverse die). White metal. EF ☆ "Purchased aboard the Great Eastern" and other inscriptions including a notable misspelling; this token relates to one of the most publicized vessels of the time, a.k.a. The Great Iron Ship. White metal. AU. (Total: 6 pieces)



- 2117 Robert Lovett, Jr.** Group of five medalets: Three 30.6 mm. medalets issued circa 1859-1861. EF to Mint State: ☆ Penn's Treaty 1682. Brass ☆ Free Trade and Sailor's rights 1812 (2). White metal, brass. EF to Mint State. • One 24.7 mm white metal. Especially rare, at least to our perception. The condition is EF, but some misguided *anti-numismatist* has peppered it with pinpricks. That said, the rarity may overwhelm this consideration, making it a worthwhile acquisition. The obverse depicts an Indian in headdress astride an eagle, and carrying a flag. To acquaint everyone but the lot viewers and purchaser with this unusual piece, it is illustrated above ☆ One 14.7 mm medalet. German silver. Rulau's PA-350-A. Depicts on one side St. George and the dragon, the other the head of Wm. Penn (?) and an advertisement for Lovett. Mint State. (Total: 5 pieces)

Robert Lovett, Jr., was a prominent die cutter for many years in Philadelphia, and in this era made dies and struck tokens for several numismatists, including Edward Cogan and William Idler. Sometimes dies were interchanged with his brother, George H. Lovett, a diesinker who held forth in New York City, and some interesting and illogical mulings were the result. Some of his dies are also known muled with those made by F.C. Key & Son.



- 2118 Robert Lovett, Jr.** Selection of advertising tokens, 1860, with "Liberty Head" goddess portrait as later used on the 1861 Confederate cent, the motif being copied by Lovett from French coinage of the 1790s, thus, perhaps properly the "French Liberty Head." AU to Mint State. Metallic Business Cards. 200 South Fifth Street. Includes brass (2), copper (2), copper-nickel (1), and silver (1). (Total: 6 pieces)

- 2119 B. Max Mehl.** Threesome of copper good luck tokens in the "buckaroo" style, Texas personified in the form of a standing steer twirling a lariat. Copper, early 20th century. (Total: 3 pieces)

Although Mehl issued a zillion copies of the *Star Rare Coin Encyclopedia* and enough different catalogues and direct mail pieces to fill a large-size bin, he was not known as a token issuer, and thus this variety is quite rare (the present offering notwithstanding!).

- 2120 Joseph H. Merriam.** Pair of tokens: ☆ 1859 Depiction of the *Great Eastern* on obverse with details of the ship on the reverse, along with the designer and builder. White metal. Plain edge. 31.0 mm ☆ 1863 Civil War store card, Fuld MA-115-E-02b. Brass. Plain edge. 19.1 mm. (Total: 2 pieces)

The works of George H. Merriam, (one of the most skilled diecutters whose work ever appeared on a Civil War and other tokens, and whose bold, deeply impressed letter style is reminiscent of his friend and fellow Massachusetts resident J.A. Bolen), have been well described in *The Numismatist*, April 1980, in "Joseph H. Merriam, Die Sinker," by David E. Schenkman, to which refer.

- 2121 Joseph J. Mickley.** 1867 medal with bust (upper torso and head) left. Bronze. Plain edge. Reverse; PRESIDENT / OF / THE / NUMISMATIC / AND / ANTIQUARIAN / SOCIETY / OF / PHILADELPHIA. Diameter: 50.2 mm. Die by his friend and sometime Mint employee, local engraver William Key.

Mickley has long been a central figure in American numismatic history, and no account of 19th century events would be complete without prominent mention of his activities. His interest in coins is said to have begun in 1816 when, seeking a copper cent of the year of his nativity, 1799, he found it quite peculiar that an example could not be located.



- 2122 Joseph J. Mickley.** Birth and death memorial medal by Lea Ahlborn, 1879. Bronze. 936.4 grains; 50.8 mm. Lovely Proof. A handsome medal depicting Mickley's head, right, with surrounding inscription in Latin. Reverse with inscription within wreath.

These medals were produced under the supervision of Henry J. Mickley and sold through dealer S.K. Harzfeld. It was expected that just about every numismatist would desire an example (see below), but sales proved slow, and today the medals are elusive.

Joseph J. Mickley's diary written in 1870, during a trip to Sweden, included this for Tuesday, July 26:

"Visited the Mint. It was not in operation; the mintmaster Ackermann, who was very friendly, went through the establishment with me, to show me all the different parts. I saw nothing different from anything I had seen in the machinery of other mints I visited, except a machine for planing the planchets, to give them the proper weight. But the most remarkable about it is that the person engraving the dies is a lady, Mrs. Lea Ahlborn, 44 years of age. She is the daughter of the late Mr. P. Lundgren, who was the engraver before her. He taught her modeling and engraving, when he found she had a talent for it. She presented me with two medals, one for the Mint Cabinet, and the other for myself. She is a very pleasant and amiable lady; speaks German fluently. She has a sister who is a very good wood engraver."

Upon reading the preceding, William E. Dubois, Mint employee and apologist (a very fine numismatic fellow *except* that he told lies now and then, thereby casting doubt on *anything* he said) later commented in the *American Journal of Numismatics*:

"To this should be added, her education as a die engraver was completed at Paris. Some time after Mr. Mickley's return home, he was surprised and perplexed by a letter from Madame Ahlborn, urgently desiring to engrave a medal of himself, and asking for a profile photograph, and some directions as to the reverse and inscriptions. He brought this letter to me, and asked what he should do about it. I was of course an advocate for the undertaking. We deliberated on a legend, and finally agreed to represent him as an

"American Antiquary." He had, while in Sweden, gone to much pains and expense in hunting up obscure or unedited records of the Swedish colonies in this country, and with remarkable success. It was therefore eminently proper, that a medal of him, struck in Sweden, should refer to his antiquarian tastes and researches. It appeared to the writer also, that the compliment would be heightened by putting the legend in the Swedish language.

"The reply to this latter suggestion was positively to the contrary. 'Outside of Sweden,' Madame A. said, 'the Swedish is a dead language;' and therefore it must be put in Latin, which if dead in one sense, is forever alive in another. The very strong expression, therefore, as it comes to us in that language, is solely from herself and her friends. The obverse legend sets him forth as a numismatist; and he was eminent in that line as well as in the other. In a secondary sense, it compliments the Philadelphia Association of Numismatists and Antiquarians, by making its presidency so honorable. The medal is already placed in public cabinets, at Stockholm, Upsala, Gothenburg, and St. Petersburg; and the same action will shortly be taken in this country. In the large list of Mr. Mickley's friends, there will be some, without doubt, who will avail themselves of an opportunity to possess this memento. Along with the dies, and an explanatory letter, Madame Ahlborn has had the kindness to send me her own photograph, of very agreeable appearance; also her engraved card, stating her position as coin and medal engraver in the Royal Mint at Stockholm; and her membership in the Imperial Art Academy of St. Petersburg. The Swedes were the first to colonize and civilize the shores of our Delaware Bay and River; and the writer is sitting in what was once called New Sweden. They are again coming among us, making good and industrious citizens. Philadelphia, March 4, 1879. W.E. DU BOIS."

- 2123 John Pierpont Morgan.** 1913 American Numismatic Society. Morgan medal by Emil Fuchs. Bas relief as struck. Bronze. Rectangular. 3,218.0 grains; 89.8 mm length, 73.5 mm height. Olive-gold matte-like surfaces.

Obverse with artisans in temple setting, reverse with male and female figure, one on each side of cartouche, JOHN / PIERPONT / MORGAN at center of cartouche.

It is not widely known that Morgan (yes, this is the J.P. Morgan) was a numismatist, but he was. It would be interesting to see if such is mentioned in any of his biographies. In the 19th century, Morgan became fascinated with gold coins, and he acquired a magnificent array of U.S. gold Proof sets—in the style of Mendes I. Cohen or Col. Cummings. He bought much of the collection of R.C.H. Brock, of Philadelphia, with other Brock coins going to the University of Pennsylvania, some of which were later dispersed through Philadelphia stamp dealer Philip H. Ward (who must have taken lessons from Horace Brand on how to do business) and through B. Max Mehl. In 1908, the DeWitt S. Smith Collection came on the market, and two titans vied for it. Virgil M. Brand won, and Morgan, ever the gentleman, sent Brand a congratulatory note.

Morgan gifted many coins to the American Numismatic Society, while many others were sold to or through Wayte Raymond and Hans M.F. Schulman, among others.

Purchased from George Fuld, January 10, 1972.

- 2124 John E. Morse.** Coin dealer advertising on Civil War scrip. An intriguing quartette of Civil War era scrip, average EF for overall quality, made all the more interesting by the fact that the normally blank backs of the notes are printed with ad copy for John E. Morse, a coin dealer from Hadley, Massachusetts. The notes include:

☆ Harris & Chapman. Five cents. White paper, black imprint. December 1, 1862. Serial Number: 541, in red ink. Vignette of young woman ☆ Harris & Chapman. 25¢. Same date, paper, and imprint as previous. Serial Number: 519, in red ink. Dog vignette. These two notes share the following common reverse: a portrait of Lincoln in a frame to the left side of the note, JOHN E. MORSE / DEALER IN / U.S. COINS AND MEDALS / PAPER MONEY / OF ALL VARIETIES AND ISSUES / CIVIL WAR ENVELOPES / RARE OLD PRINTS / LINCOLNIANA / 12 MIDDLE ST. / HADLEY, MASSACHUSETTS to the right side ☆ Summit County Bank, Cuyahoga Falls, Ohio. 1862. 10¢. White paper, green imprint. No serial number. Train vignette ☆ Summit County Bank. 1862. 25¢. White paper, violet imprint. No serial number. Stag vignette. These two notes share a slightly different back than the first two in the lot: Lincoln's portrait is the same, ad reads JOHN E. MORSE / ANTIQUARIAN / 12 MIDDLE ST., HADLEY, MASS. / PAPER MONEY / OF ALL VARIETIES, EXCEPT FOREIGN / LINCOLNIANA / MIXED LOTS OF U.S. COINS, CIVIL WAR AND / POLITICAL ENVELOPES. A fine group. (Total: 4 pieces)

In August 1924, Morse, who was unable to be present at the ANA Convention in Cleveland, sent a quantity of Civil War scrip issued by Harmon & Root, Aurora, Ohio, to be distributed among the attendees with his compliments. Each had Morse's advertisement printed on the back. It appears from this, and from the *different notes* offered above, that Morse created his own repertoire of collectible notes.



- 2125 New Haven Numismatic Society.** 1862-dated medal. Circle of eight obverses of different colonial coins with a 1791 Washington President in center. White metal. Plain edge. 583.8 grains; 43.9 mm. AU. Dies by the famous C. Wyllys Betts, and especially desirable as such.

The New Haven Numismatic Society was founded on November 25, 1862. The above medal was from dies cut later by C.W. Betts. A specimen of its medal was presented to the New York Numismatic Society May 26, 1864, this group filling the slack while the American Numismatic Society was comatose.

In this decade Betts (born on August 13, 1845), who moved to New Haven with his family in 1855, was very active in numismatics. He also had a sense of whimsy, and created from his own dies some fantasy pieces of "colonial coins" that had no counterpart in originality. Perhaps he was a protégé of W. Elliot Woodward, who in May 1864 issued an addenda to the McCoy sale, four pages, 45 lots. *Catalogue of a Few Pieces from the Collection of C. Wyllys Betts of New Haven*. At the time Betts was a second-year student at Yale. Unfortunately, *very unfortunately*, Ed. Frossard, well-known New York dealer never bought a copy, or if he did, he was too busy to read it.

An example of Betts' NOVUM BELGIUM token was subsequently offered by Woodward, without expanded comment, in his March 20-25, 1865 auction of the Bache, Bertsch, Lightbody, Lilliendahl, Vinton, and Watson Collections at the sale rooms of J.E. Cooley, New York City. Lot 3185, which realized 20¢ to Sampson, was described: "Shield with beaver, 'Novum Belgium, 1623;' rev. a crown, 'Perter Momvit;' [sic] fine and extremely rare." Peter Minuit, the early New York settler, was intended.

Later: Ed. Frossard made the "discovery" of a lifetime, and announced to the numismatic world via his magazine, *Numisma*, that the hitherto unknown and unquestionably authentic 1623 Novum Belgium colonial copper had come to light, and what an exciting event this was! His competitors, including Woodward, howled with delight, as for a long time Frossard had enjoyed complaining about deficiencies he had perceived in *their catalogues*.

Betts died on April 27, 1887. However, in a larger sense than his whimsical numismatic fantasies, Betts' reputation is of a high order and lives on through his master work, *American Colonial History Illustrated by Contemporary Medals*, published posthumously in 1894 and which today remains the standard reference on the subject. Today in 1999, we still use the Betts designations, which have never been improved upon or supplanted. Years later in 1950, an extensive collection of dies and fantasies by Betts was donated by F.C.C. Boyd to the American Numismatic Society, where today they are curated by John Kleeberg.



- 2126 Edward T. Newell: Portrait with bust left, high relief. Antique brass. Plain edge with 1934 - 5 - 6 and 14 stamped into the edge. NEW YORK NUMISMATIC CLUB ORGANIZED 1908 with Greek temple, Egyptian pyramid, and other classical elements in the background. 424.0 grains; 37.7 mm. Matte Proof-64.**

Edward T. Newell, born in Kenosha, Wisconsin, in 1886, studied at Yale University and received his A.B. degree in 1907, his A.M. degree in 1909. Although we may never know for certain, it seems likely that Newell became interested in numismatics through his relative, Walter H. Childs, who had been active in the hobby since 1870. The remarkable cabinet of Walter Childs and of his family will be auctioned by us in August of this year and includes the finest known 1804 Class I silver dollar.

Newell's interest in coins was sufficiently advanced that on January 16, 1905, he was named as a member of the American Numismatic and Archaeological Society. He lived in New York City at the time, and after 1908, when the Society threw open the doors to its magnificent new building at 155th Street and Broadway, he often walked through its portals.

In 1912 he became an associate editor (Edgar H. Adams was editor) of *The Numismatist*. In 1969 he was among the honorees to be enshrined in the opening year of the ANA Hall of Fame in Colorado Springs. However, as much as he may mean to the American Numismatic Association, he means even more to the American Numismatic Society. He was elected president of the ANS on January 28, 1916, and held the office, with excellence and accomplishment, until the day of his death, February 18, 1941. No other person before or since can match this tenure.

- 2127 Daniel Parish, Jr. Medal with bust left, 1890. Bronze Proof. Plain edge. Commemorating his presidency of the American Numismatic and Archaeological Society. Medal by Lea Ahlborn. 571.4 grains; 45.9 mm.**

Much could be written about Parish, who joined the American Numismatic and Archaeological Society in 1865, when the organization woke up from its sleep. He was active for years thereafter. His accomplishments were many and include preparing an article on Washington Seasons medals (1895) and in 1908 donating 3,541 coins and medals of Europe to the American Numismatic Society, a munificent gift valued at \$50,000 and worth untold millions today.



(photo reduced)

- 2128 1851 Robert M. Patterson. Mint medal by C.C. Wright. Julian MT-2. Copper. Plain edge. 2175.8 grains; 65.1 mm. Bronzed Proof.**

The obverse features the portrait of Patterson, facing left, with inscription surrounding. The reverse is inspired from a die by Moritz Furst done earlier for the Winfield Scott medal

(Julian MI-20). R.W. Julian suggests that this medal may have been struck at the behest of Chief Coiner Franklin Peale (who partook too freely of the Mint's equipment and personnel to enhance his personal worth and to conduct his private business, and who was thrown out of the Mint in 1854).

Robert Maskell Patterson took office in July 1835, succeeding his brother-in-law Samuel Moore, and served until July 1851, when he was replaced by George N. Eckert, who served until April 1853. In the best nepotistic Mint tradition, he was also the son of Robert Patterson, Mint director 1805-1824. It might be mentioned that Mint apologist W.E. Dubois was a grandson of Robert Patterson.

- 2129 Alfred S. Robinson. Pair of brass advertising tokens, the obverse featuring an imitation of the Higley threepence with standing deer (taken from the 1737 Higley coppers), with the reverse of Alfred S. Robinson, banker, numismatist, and dealer in many items, Hartford Connecticut, 1861. Mint State and EF. (Total: 2 pieces)**

Alfred S. Robinson, a Hartford, Connecticut, banker, exchange dealer, and self-proclaimed "great numismatist" (The cover of his auction catalogue of April 16, 1861, noted that it offered pieces "from the cabinet of Alfred S. Robinson, the great numismatist") did business from an office in the Marble Block in Hartford. He may or may not have been associated with the NON DEPENDENS STATUS fantasy token, an early notice of which appeared in *Norton's Literary Letter* No. 2, in 1858; this may have been based upon an authentic 1778 work by Paul Revere, shown to us by a numismatic friend of long acquaintance and now under study; more at a later time.

In recent times, an effort has been made to include various *medalets* of this era under the heading of Civil War tokens, thus increasing their potential market.

On December 21, 1871, dealer E.L. Mason, Jr. visited Robinson in his Hartford home and later wrote:

"Was generously received and entertained by Alfred S. Robinson, Esq., the distinguished gold broker and coin dealer, at whose residence we passed the night, the coldest one we remember, the thermometer being seven degrees below zero. Neither Mr. Robinson nor the writer will soon forget that bitter cold midnight we walked from his office to his residence against a head wind, loaded down with a pellisier, crammed with coins, and part of the time walking backwards to keep the eyelids, nose and ears from freezing. Carriages could not be had; cars did not run; the frozen ground creaked under our cold hoofs like a new, heavily-laden country sled. December 22, we parted with Mr. Robinson reluctantly. A more whole-souled gentleman we seldom meet with, and Mr. Robinson parted with his cash to the amount of \$180, receiving, in the gladness of his heart, some beautiful and rare coins as a *quid pro quo*."



- 2130 Augustus B. Sage's Numismatic Gallery No. 1. Charles L. Bushnell. Bronze. 182.6 grains; 30.7 mm. EF. Bust of Charles Bushnell facing left on the obverse. The reverse features Sage's logo with an olive wreath around.**

In the 1850s and early 1860s, Bushnell, a New York City lawyer, was by all accounts the most prolific researcher in such fields as colonial coins and tokens. In 1857 he engaged in a memorable exchange of views with Sage in the pages of a local newspaper. The biography of Bushnell is filled with fascinating incidents, as is the story of the posthumous dispersal of his remarkable collection.

- 2131 Augustus B. Sage's Numismatic Gallery No. 2. Henry Bogert. Bronze. 178.8 grains; 30.8 mm. AU. Bust of Henry Bogert facing right on the obverse. The reverse features Sage's logo with borders of stars at top and bottom.**

The story of all of these Sage tokens is related in some detail in the 1998 book, *American Numismatics Before the Civil War, 1760-1860*. Bogert was a

New York City numismatist in the 1850s, although virtually nothing about his numismatic activities has been located in print. His collection was catalogued by Augustus B. Sage and auctioned by Bangs, Merwin & Co., February 28 through March 5, 1859. Bogert, a printer by trade, was Sage's business associate at 24 Division Street in 1859. His depiction on the presently offered Sage's Numismatic Gallery No. 2 token was probably due more to his business connection with Sage than to any prominence he may have had as a numismatist.

- 2132 Augustus B. Sage's Numismatic Gallery No. 5. Frank Jaudon.** Bronze. AU. Plain edge. Bust of Frank Jaudon facing left on the obverse. The reverse features Sage's logo with borders of stars at top and bottom.

Jaudon, a wealthy broker with an office on William Street, New York City, memorialized on this token by Sage, is otherwise mostly forgotten. Even today, it is not clear why Jaudon was so honored, as he was not well known in the hobby at the time.

- 2133 Elliott Smith.** Group of tokens dated 1916. Copper, brass, gilt, aluminum, and fiber impressions. EF to Mint State. Bust of Grant left (from a circa 1868 puncheon by Key). PRESIDENT U.S. GRANT around with four stars below bust. Reverse TOKEN / OF / ELLIOTT SMITH / 1916. (Total: 5 pieces)

Smith, of Whitehead & Hoag, Newark token makers, is noticed earlier under Thomas L. Elder. Smith was a "knight of the numismatic round table." Perhaps by 1916 Whitehead & Hoag was the successor in certain interests of F.C. Key & Sons.

- 2134 Joseph E. Waitt.** A pair of bronze medals:

☆ ANS membership medal of 1905 452.6 grains; 42.0 mm. Plain edge. Proof-60. Medium brown. Perhaps lightly cleaned long ago, now retoned. Obverse with ANS devices and dates, reverse with JOSEPH E. WAITT / ELECTED ACTIVE MEMBER / 1905 engraved at center of wreath ☆ Medal dated 1911. 487.1 grains; 38.3 mm. Obverse with two Native Americans, one accepting an eight-reales piece from a conquistador, THE FIRST AMERICAN COIN COLLECTOR arcs above, SEVENTEENTH CENTURY curves below, reverse with YET STILL THERE IS A KEEN PURSUIT / OF HIGHER THOUGHT AND RICHER FRUIT / THE STORY OF THE COINS THAT SHOW / HOW NATIONS MULTIPLY AND GROW / A.G. HEATON, a snippet of a rhyme by numismatic poet laureate Heaton. An eagle perches on the left corner of a cartouche with THE PRIVATE TOKEN OF at the top, and with JOSEPH E. WAITT engraved below, 1911 below the cartouche. (Total: 2 pieces)

- 2135 Farran Zerbe.** Trio of tokens. AU:

☆ Large-diameter token with minute lettering describing various rare coins (for certain trade dollars he would pay 50¢, for the 1804 \$1 the price of \$1,500 was offered, etc.) and their values, arranged in a wheel format. Copyright 1904. Aluminum. Plain edge. 50.2 mm. An entire article could be written about this token ☆ 1930 "Token of Esteem" tokens honoring Zerbe (2). Copper, plain edge, 30.5 mm; aluminum, 30.5 mm. (Total: 3 pieces)

Zerbe is noticed earlier under the listing for his nemesis, Thomas L. Elder.

- 2136 An intriguing lot of tokens, chiefly issued by coin dealers and medalists, mainly 19th-century and early 20th centuries.** All are attractive Proof or Mint State, and all are with plain edge unless noted:

☆ **Henry Cook**, 74 Friend Street, Boston. Copper. MASS-28. 41.9 mm. NO SURRENDER OF THE FORT SUMTER OF THE NORTH obverse, reverse with HENRY COOK / MONEY BROKER / AND / DEALER IN / RARE AND ANTIQUE / COINS, MEDALS / AUTOGRAPHS / CURIOSITIES, RELICS / &c. &c. / NO. 74 FRIEND ST. / BOSTON within laurel wreath ☆ **Henry Cook**, same as previous but white metal. MASS-29. 41.9 mm ☆ **Empire Coin Company, Inc.** Bronze tokens (2) by Alphonse Kolb, Rochester, NY. 28.8 mm ☆ **Evans & Watson**, 304 Chestnut Street, Philadelphia. Copper. PA-151. 31.8 mm. Obverse with SOMMER ISLAND and a beaded circle around a "hogge" with XII above, modeled after the Hogge money of Bermuda, circa 1616, reverse with DICKESON'S COIN & MEDAL SAFE arcing above, MAKERS / 304 CHESTNUT ST. PHILADELPHIA curving below a safe ☆ **John W. Kline**, 212 South 8th Street, Philadelphia. Copper. PA-287. 25.3 mm. Bust of William Penn on obverse, reverse with name and address around, MANUFACTURERS OF / MEDALS / TOKENS, CARDS &c / IMPORTERS & DEALERS IN / COINS / MEDALS / SHELLS, MINERALS / ENGRAVINGS / AND / CURIOSITIES at the center ☆ **John W. Kline**, same as previous but aluminum. PA-288 ☆ **Thomas Ollive Mabbott**, 1232 Madison Avenue, New York City. 1930. Brass. 24.6

mm. Name, address, and date on obverse, FELLOW AMERICAN NUMISMATIC SOCIETY around A.N.A. / NO. 3160 at center ☆ **Waldo C. Moore**, Lewisburg, Ohio. 1908. Copper. 30.6 mm. Obverse with AMERICAN BUFFALO above, date below, a beautiful rendition of a charging bison, reverse with name and address around, A.N.A. NO. 637 / COLLECTOR / RARE COINS / CURIOS at center ☆ **Waldo C. Moore**. 1911. Copper. 30.6 mm. A rebus appears on the obverse, reverse shows name and address, plus BANKER / NUMISMATIST / PHILATELIST / FOWL FANCIER. Waldo C. Moore was a past president of the ANA and active in numismatics in the first half of the current century. He called his town of Lewisburg, "The Biggest Little City in Ohio," and was active in civic affairs there. Annually for many years in the 1920s and 1930s, Moore had special currency printed for the annual Halloween Roundup celebration. The rebus on the token reads as follows (STOP HERE if you want to figure it out yourself!): on the first line is an awl, a woman seated at a table drinking tea, and a top hat (awl + T + hat = *all that*); the second line features a G-clef scale, a sow with piglets, and a female dog with pups (G + litters = *glitters*); the third line shows a Roman numeral II, a log with a knot hole, and a coin (two Is [II] + not + gold = *is not gold*). Waldo Moore's sage advice turns out to be *All that glitters is not gold* ☆ **Strasburger & Nuhn** Importers, New York. Composition spielesmarke (translation: *play money*). Brass. NY-847. 33.7 mm. Reeded edge. Double eagle style ☆ **Charles K. Warner**, 326 Chestnut Street, Philadelphia. Brass. PA-569. 24.5 mm. LONG MAY IT WAVE around an American flag on the obverse, reverse with name and address around, DEALER IN / AMERICAN & / FOREIGN / COINS / & MEDALS at the center ☆ **Unidentified** (perhaps Centennial Advertising Co. of Philadelphia). Brass. 19.1 mm. Independence Hall on obverse, 1776 below, reverse with WE MAKE / THIS STYLE OF CARD / FOR / \$9 PR 1000 / AT / 1029 CHESTNUT ST. / PHILADA. An interesting group. (Total: 13 pieces)

- 2137 Treasure trove of miscellaneous tokens and medals from various numismatic associations, clubs, and other organizations:**

Most commemorate regular meetings or conventions of the 20th century. Most are American, but a few are from around the world. A small sampling reveals a New Zealand Centennial medal in silver by the N.Z. Numismatic Society, anniversary medals of the numismatic societies of Oregon, Milwaukee, Canada, Boston, Chicago, and the Pacific Coast, (where Farran Zerbe was a founding member). Various metals are represented including brass, silver, copper, and even a few nonmetallic planchets are noted such as hard rubber, leather, and wood. An opportunity for the enthusiast of numismatic history to spend *hours* tracking down stories about their issuers. (Total: 62 pieces)

- 2138 Token and medal smorgasbord**, a fascinating and diverse group of *mostly numismatic content* (cards of dealers, clubs, collectors) including some limited duplication, U.S. (vast majority) and a few foreign (Canadian plus two British and one Mexican), plus a few modern encased postage stamps, exposition items, etc. Mostly copper alloy and aluminum. A *partial listing* follows:

☆ 1834 London coin dealer token, VF; address, etc., given, but no name of issuer(!), a muling ☆ 1849 (dated) CALIFORNIA Liberty Head \$5 motif game counter, placer miner on reverse, brass, VF ☆ Group of five brass spielmarken, each with portrait of Washington; average VF ☆ Spielmarke, circa 1850s, with \$20 portrait, brass, VF ☆ Another \$20 style, smaller, CITY HALL reverse. VF ☆ Another with \$20 design, but *still smaller*, brass, EF ☆ 1862 Taylor store card, B-577, Fine ☆ 1866 (dated) Dickeson College bronze Proof medal ("Feed My Lambs," etc.) ☆ 1870s, circa: Large Jefferson / Monticello aluminum medal by well-known G.H.L. (brother of R.L., Jr.), AU; and a similar size medal relating to John Adams, also AU ☆ 1877, circa: Lord's Prayer mini-token, holed as issued, probably struck by erstwhile Mint employee Soley using old Mint press; brass, Mint (of little value, but interesting) ☆ 1891 Patent Centennial Celebration. Large aluminum medal, EF, holed ☆ 1892 Hidalgo Silver Co., Mexico, medal struck from first bar of silver refined; EF ☆ War of 1898. "Let us Have Peace," etc., pair of bronze Proofs, *each from a different obverse die* ☆ Circa 1900s, advertising card of J.K. Cranston, reverse with advertisement for *The Numismatist*, German silver, Mint ☆ 1904: Geo. Burfeind tokens, brass and aluminum, with reverse inspired by early U.S. \$2.50. In March of that year, *The Numismatist* noted that Burfeind, of 1003 G Street N.W., Washington, D.C. sent the editor two of his tokens in brass and copper. "The workmanship on them is very fine, and Mr. Burfeind would be glad to hear from any others who are contemplating the issues of cards and thinks he can give them some pointers." ☆ 1908, circa. ANA brass medal, tribute to Heath, portrait on obverse. Mint ☆ 1900s, circa. W.F. Dunham (numismatist, in this case, professional druggist) aluminum token with Chicago address. Mint ☆ Large and very impressive "1915 Panama-Pacific" Coca-Cola Bottling Co. convention, fantasy medal

(to pander to the Coca-Cola collectibles market circa 1950s) in goldine, in imitation of the round \$50 gold coin, in embossed leatherette case. Mint ☆ Washington medal in silver, B-3000, 1939. Matte Proof ☆ 1920s, circa: W.C. Moore rebus token (details described in earlier lot), copper. Mint ☆ 1932. Robert Hepworth Lloyd numismatic card, brass. Mint; Lloyd, of North Tonawanda, NY, was a student of paper money (did he know S. Brown or F. Wurlitzer?) ☆ 1930s, circa: Several Nelson T. Thorson (collector, dealer, ANA president) cards, brass. Mint ☆ 1930s, circa: Several Luther Whitt (numismatist, Lincolniana specialist) tokens including one in silver ("100 struck"). Mint ☆ 1950s, circa: Brass medal, antiqued finish, depicting Salmon P. Chase, sold as a souvenir to those visiting the Chase National Bank Collection of Moneys of the World (the Zerbe collection, transplanted since 1929). AU ☆ 1959 Federal Coin Exchange copper token, Type 2, with stars, 380 issued, depicting founder Michael Kolman, Jr. Mint ☆ 1960s, circa: Ken Hallenbeck, counterstamped aluminum discs, 2 pieces, Fort Wayne (IN) address, before he and his family said, "Pikes Peak or Bust" (the rest is history: ANA president, Cripple Creek presence; C.S. coin store; son Tom on ANA Board, etc.) ☆ 1970s, circa: Virginia Culver wooden nickel (the only wooden item in the lot), a reminder of a grand lady who even today is still mourned and missed. (Total: 95 pieces)

ASSAY COMMISSION MEDALS

Medals issued for the annual meeting of the Assay Commission have formed an important part of numismatics for many years. Such medals were struck at the Philadelphia Mint for presentation to Mint officials, government dignitaries, and people invited as observers from the public sector. For a typical year in the 19th century, probably several dozen or even upward of 50 were issued in one medal, such as bronze, with a few others made in different metals such as aluminum or silver. Many restrikes and mulings were created for numismatists. After about 1920 the issuing procedures tightened, and, perhaps, only a couple dozen were made of most later years.

It seems that Harry Bass did not endeavor to form a definitive holding in this series but, far from that, simply acquired a few scattered issues of interest. These are presented below, with attributions to the book by R.W. Julian and Ernest E. Keusch, *Medals of the United States Assay Commission, 1860-1977*.

- 2139 1873 Assay Commission medal. JK-AC-12. Silver.** Plain edge. 243.6 grains; 33.6 mm. **Proof-65.** A visually stunning piece, richly toned in violet, rose, and blue iridescence on the design motifs, with equally deep and pleasing toning on the mirror fields.

J. POLLOCK/DIRECTOR in two lines below standing figure of Archimedes, ECKFELDT on catafalque on reverse. The obverse of this medal is from the same die employed in 1871. The reverse die is new and depicts a funeral catafalque with ECKFELDT inscribed thereon, within a finely detailed wreath, ANNUAL/ASSAY/1873 below.

Jacob Eckfeldt, assayer at the Philadelphia Mint, passed away August 8, 1872, in his 41st year of service. Regarding Eckfeldt, R.W. Julian wrote: "Due to his long tenure, he had a wide circle of friends, and as he was of a family long connected with the Mint, it is probable that upwards of 50 (or even more) medals in various metals were struck for varying distribution beyond the regular assay commissioners. At least two medals were sent to commissioners unable to attend due to illness. One of these, Professor John Torrey, was himself to die shortly and then be honored on the assay medal of 1874."

From RARCOA's sale of the Harry X Boesel "1873" Collection, April 1972, Lot 916.

- 2140 1874 Assay Commission medal. JK-AC-13. Silver.** Plain edge. Dies by William Barber. 241.0 grains; 33.6 mm. **Proof-64.** Pewter gray on the high points, iridescent blue and silver in the mirrored fields.

The obverse of this issue portrays Archimedes in an archway and has the same basic motif as seen on several earlier issues. No director's name appears below. The die differs, however, from the related issue of 1871 (AC-10) in that the 1874 die

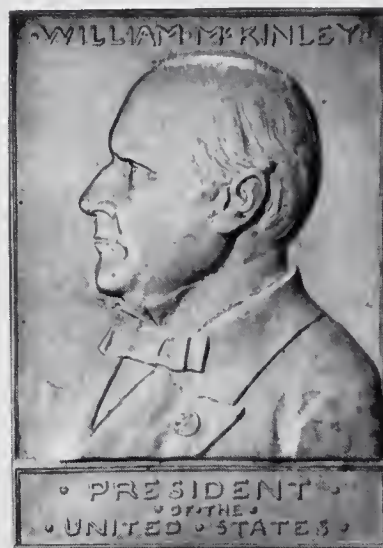
without the director's name shows Archimedes standing in an archway without clouds, and with shading or depth to the right. There are other differences in design detail, minor in nature and visible under low magnification, including an unfinished portion on the right side of the pedestal supporting the bust of the helmeted figure to the right.

The reverse is new and is somewhat similar to that of 1873, except that the catafalque is inscribed in two lines: J. TORREY/OB. MAR. 10, -73.

Professor Torrey, a well-known chemist, had been appointed to numerous earlier Assay Commissions, including those of 1861 through 1867, and again from 1869 through 1873, although a fatal illness kept him from participating in the 1873 meeting.

Regarding the pedigree, Edmund A. Rice, of Cranbury, NJ, was an active numismatist for many years and was a frequent attendee of East Coast events. In 1948, much numismatic memorabilia from the closed Henry Chapman business went to Rice, who during the next two decades sold numerous cabinets, duplicate auction catalogues, tokens and medals, and other items to interested collectors.

Purchased from Edmund A. Rice, October 9, 1972.



- 2141 1901 Assay Commission medal. JK-AC-45. Silver.** 899.8 grains, 39.5 mm wide, 56.1 mm high. **Matte Proof-64.** Plain edge. Rectangular. Pewter gray on satiny matte surfaces.

Bust of William McKinley to left on obverse, inscriptions above and below, reverse with Mint assay scene.

The 1901 Assay Commission met February 13 of that year. The *Annual Report of the Director of the Mint* for that year indicates that 40 silver plaquettes were made; two additional single pieces were made circa 1905-1906, raising the recorded number produced to 42 pieces.

Purchased from "Quality" Sales Corp., circa 1972.

- 2142 1927 Assay Commission medal. JK-AC-71.** Yellow bronze antiqued surfaces. Plain edge. Edge lettered VIRGINIA H. CARPENTER, as standard for pieces of this type presented to Assay Commission members. 930.5 grains; 50.9 mm. **Proof-64.**

Dies by John R. Sinnock. Obverse with bust of Calvin Coolidge to right, SINNOCK SC on truncation, reverse with kneeling Hermes, with cornucopia, NATIONAL PROSPERITY below. A lovely piece from an artistic standpoint.

Upon being sworn in as president (after the death of Warren G. Harding in 1923), Coolidge, at the time in Plymouth Notch, Vermont, as his first presidential activity ordered a glass of Moxie at the general store in town.

Rare 1931/2 Assay Commission Muling



- 2143** 1932 Assay Commission medal. JK-AC-77, a muling of the obverse of AC-76a and the reverse of AC-79. Antiqued bronze. Plain edge. 832.2 grains; 50.6 mm. **Matte Proof-63.** Golden tan matte surfaces. Antiqued finish chipped on the edge at 3:00, otherwise quite nice overall.

Obverse with portrait of Washington below a depiction of Mount Vernon, dates 1732-1932. Die by J.R. Sinnock. Reverse with MINT OF THE UNITED STATES PHILADELPHIA PA around, no date below. Die by Adam Pietz. A rarity, one of just three specimens believed to exist.

From *Medals of the United States Assay Commission 1860-1977*: "This mule used, by accident, a 1932 Assay obverse (AC-76b) and the reverse from the 1931 Assay medal. Discovered by John Jay Pittman, for a long time his was the only example known. In 1985 a second specimen (now in the Keusch Collection) was found by Carl W.A. Carlson." Evidently, a typographical error occurred in this description, as careful examination of the reference book reveals that the muling is actually the obverse of AC-77b muled with the reverse of AC-79, not AC-75, as stated therein. AC-75 has a dated reverse, while AC-79 is undated, as appears on the presently offered example. Adding the two specimens mentioned above to the Bass Collection example indicates that three are known.

WASHINGTON TOKENS AND MEDALS

Our offering of Washington tokens and medals from the Harry Bass Collection includes specimens from the 1790s onward. Attributions are to the latest (2nd) edition of Russell Rulau and George Fuld's *Medallic Portrait of Washington*, a handsome book released a few months ago. Copies are available from our Publications Department.



- 2144** Washington, circa late 1790s. Baker-65. Twigg medal. White metal. Plain edge. 252.3 grains; 35.7 mm. **AU-58.**

Uniformed bust of Washington facing right. Lustrous light gray surfaces with a few minor marks scattered about. A very pleasing quality example of this historic medal, marking the military and political highlights of Washington's career. The obverse die is signed by the engraver, TWIGG, thus the name assigned to this medal. Further details about Twigg are unknown, he remains unidentified after 210 years. In fact, Forrer mis-identifies him as an *American* diecutter. Some time ago

David T. Alexander devoted a column to the medals of Twigg in *Coin World*.

From Stack's sale of May 1974, Lot 145.



- 2145** Washington. 1797. Baker-72A. Sansom medal. Red bronze. Plain edge. 152.7 grains; 40.6 mm. **Proof-65.**

Bust of Washington, in civil dress, facing right. The original dies were engraved by John Reich whose initial, R, appears on the bust truncation. A superb example in red bronze, with a satiny Proof finish, not mirrored as the term usually implies. Edge marks noted at approximately 3:30 and 8:30. Just 308 examples of this variety were made from restrike dies engraved at the Mint in 1859 under the aegis of James Ross Snowden at the height of the Washingtonia craze. Earlier known as Baker-72, today as 72A.

From Stack's sale of May 1974, Lot 144.



(photo reduced)

- 2146** Washington medal, 1805. By Daniel Eccleston. Baker-85. **Rarity-6.** Copper. Plain edge. 2,140.5 grains; 76.5 mm. **AU-50.**

Armored bust of Washington facing right, this depiction being called a "singular deceit" by Baker. Light tan with traces of original red. An aesthetically pleasing example of this rare medal. This obverse is signed by British engraver Thomas Webb (active 1804-1827); while the reverse bears an Indian, head downcast, standing in the center with the legends around in three lines including THE LAND WAS OURS. A fascinating satirical medal which should be of interest to many, including numismatists and historians.

Although Daniel Eccleston is fairly well chronicled in England, his activities in America are not known to the cataloguer, except as related below. It would be interesting to learn details of the Mount Vernon visit, especially as Eccleston later sharply satirized his host in the above described medal. Eccleston wrote the following, *after* his obituary had been published in error or as a whimsy:

"And the Ladies cry, in doleful dumps, 'Daniel's dead. What's Trumps???' Friend Minshull, I hope, through the channel of the next *Lancaster Gazette* to have the privilege of thanking thee for the pains thou hast taken in the obituary of thy last publication, in sketching my character, though it is, in several instances, erroneous. Had I been a worldly-minded man during my residence on that small speck of earth on which thou still continues to exist, I had many opportunities of amassing a fortune, during my residence in America and the West Indies, as well as in England, and might, long before

thou sent me across the river Styx, have been driving about amongst you in my leathern vehicle, called a coach—but my visionary schemes, as thou callest them, were not entered into solely with the view to profit. I might truly have said with St. Paul, that I had known both how to want and how to abound; and I could also have added, that I never murmured, but was always content with every dispensation of Providence. To the sketch thou hast drawn. I will with thy leave, just add one circumstance, namely, that I was two or three years in Virginia and the northern provinces of America; and in my returning from Montreal to Boston, sailed down Lake Champlain and Lake George, in a birch-bark canoe, with the King of the Connawaga nation, and five other Indians, and was 11 days and 12 nights on the lakes and in the woods with them. During my residence in Virginia, when at Alexandria, I had the pleasure, and I may also add the honor, of meeting with General Washington, who gave me an invitation to call and spend a few days with him on his estate on Mount Vernon. We are totally precluded from giving you poor mortals any description of this happy country...."

From *New Netherlands Coin Co.'s 63rd Public Auction Sale*, April 1972, Lot 618.



- 2147 Washington calendar medal, circa 1850s. Baker-386. Rarity-8. Brass. Reeded edge. 254.1 grains; 36.2 mm. AU-50.

Washington standing in uniform, an orderly holding a horse in the background. Bright yellow around the periphery, some lustre remaining. The central obverse is light blue and olive, while the central reverse is light olive-brown. The central reverse, encompassing the calendar, rotates so that one can match the days of the week, with the dates of the month. Per conventional wisdom, dies were engraved by Benjamin C. True of Cincinnati, OH, struck in 1857 through 1859; although further study is indicated. An ingenious item developed for persons like this cataloguer (not Dave Bowers), who can never keep track of the date. This item is listed as Rarity-8, which suggests that between five and nine examples are known.



- 2148 Washington calendar medal, 1858. Baker-387. Rarity-5. Brass. Reeded edge. 208.1 grains; 33.8 mm. MS-60.

Equestrian figure of Washington in uniform. Bright golden brass with darker toning on the higher points. A few very minor marks are present. Dies cut by Peter H. Jacobus of Philadelphia in 1858. His initials PHJ are hidden in the ground below the horse's tail.



- 2149 Washington Mint medalet, circa 1860s. Baker-155A, Julian PR-25. Silver. Plain edge. 57.0 grains; 18.3 mm. Paquet's Mint Series. Proof-64.

Undraped bust of Washington facing right. On the bust truncation is the engraver's initial P. A sharply struck, deeply mirrored Proof example with exquisite toning, primarily blue and amber with teal and russet blended in. A few very minor abrasions are noted under magnification. This is one of a series of medalets by Anthony Paquet, produced during his employment with the Mint.

- 2150 Washington Civil War store card, 1862, N. & G. Taylor. Baker-577. Fuld PA-750-V-03b. Rarity-7. Brass. Reeded edge. 263.0 grains; 38.5 mm. AU-58.

Undraped bust of Washington facing left. Bright yellow lustre with very pleasing surfaces. N & G Taylor Co. 303 Branch St. Philadelphia. This is a scarce variety among the several styles issued by this firm. Although this is a Civil War store card, it is much larger than the typical cent-size issues and is more like a silver dollar.

- 2151 Washington, 1860s, circa. Undated Baker-113G. Rarity-7. Lovett's Mount Vernon medal. Uniface. White metal. Plain edge. 153.0 grains; 33.8 mm. AU-58.

Draped bust of Washington facing right. Originally struck as a Proof with considerable mirrored finish remaining. Light gray, slightly darker on the highest points. The obverse die was engraved by George H. Lovett, most likely in the 1860s. The intended reverse depicted George Washington's residence, Mount Vernon. Of course, this medal is uniface and thus, Mount Vernon is *in absentia*. The complete medal was included as part of a series of 16 medals engraved by Lovett, showing each president's residence beginning with Washington and continuing through Lincoln, thus our estimate of the time of production. This uniface medal is listed in the just-released *Medallic Portraits of Washington*, 2nd Edition, by Russell Rulau and George Fuld, where it is assigned a rating of Rarity-7, suggesting that between 10 and 19 pieces are known.

For purposes of the Washington items in the present sale, we have used the recently published Rulau-Fuld reference mentioned above. Their rarity scale is adapted from that proposed by Sheldon, however, the scale used for this series ranges from Rarity-1 to 10, thus the true Sheldon scale, which so many numismatists are accustomed to, must be disregarded for this series.

From *Superior's sale of the Ruby Collection, Part I*, February 1974, Lot 1986C.

- 2152 Washington medalet, circa 1870s. Baker-436B. The Washington Elm. Rarity-5. White metal. Plain edge. 303.0 grains; 39.7 mm. Proof-64.

Undraped bust of Washington facing right. Attractive light gray, the central obverse field and all of the reverse field deeply mirrored. The high points of both the obverse and reverse have a deep cameo appearance. Produced in celebration of the centennial of Cambridge, Massachusetts. Left and right, below the bust of Washington, is the small notation I.F.W. DES. and G.H.L. FEC. Isaac F. Wood prepared the design and George H. Lovett engraved the dies. Wood, a wealthy man, spent much leisure time enjoying his coins. Information about him appears in *American Numismatics Before the Civil War, 1760-1860*.



- 2153 Washington medalet, circa 1875. Baker-438A. Assumed Command 1775. Rarity-6. White metal. Plain edge. 108.4 grains; 27.7 mm. Proof-64.

Undraped bust of Washington facing right. Produced for the centennial of Washington assuming command of the Continental Army. Light gray, a lovely combination of deeply mirrored central fields and cameo devices, displaying soft satiny fields around the obverse and reverse borders, as illustrated. A product of George H. Lovett published by Isaac F. Wood.



- 2154 Washington Centennial Reception, 1876. Baker-412A. Rarity-5. Copper. Plain edge. 161.0 grains; 27.6 mm. Proof-63.

Undraped bust of Washington faces right. Second obverse. An attractive Proof with bright red mixed with teal and lilac. A few very minor corrosion spots are visible on the obverse. The dies were engraved by George H. Lovett, whose initials appear at the bottom of the obverse. The reverse inscription suggests the subject matter of this small medal: ACADEMY OF MUSIC, CENTENNIAL RECEPTION, BALL, & TEA-PARTY, NY, Feby. 22nd, 1876. We hope that a good time was had by all.



(photo reduced)

- 2155 Washington, 1876 Centennial medals. Complete set of Lovett's Battle series No. 1. White metal. Baker-440B through 447B (alternatively, HK-92, 95, 98, 101, 104, 107, 110, and 113). Average Proof-63 or finer.

Each is identical for obverse style, bust of Washington to right, THE CENTENNIAL YEAR OF OUR NATIONAL INDEPENDENCE and a circle of stars around, date below, reverse with common theme, naming battles of 1776. Housed in

its original box of issue, and exceedingly rare as such. The outside of the forest green leather box has not fared as well as its contents, being somewhat tattered in most places, although the dual hook-and-eye clasps are in perfect working order. The inside of the box is lined with pale green satin, somewhat crinkled but not overly disturbed otherwise. A ribbon in the inner top of the box announces GEO. H. LOVETT/MEDAL-LIST/NEW YORK in gold leaf, crisp and fresh to this day. A rare display item, a showpiece set for the lover of Washingtonia.

From Stack's sale of May 1974, Lot 160.

- 2156 Washington, 1876. Items from the Centennial:

An interesting selection of Washington medals, all relating to the 1876 Centennial celebration. The medals range in size from 18 mm to 52 mm. Metals include silver, brass, bronze, and white metal. Many are as made, a few are lightly circulated, two are holed for suspension. The following Baker numbers are represented: B-322 (in two metals), B-394 (HK-44), B-403, B-407 (rare), B-425 (in two metals), B-426, B-427, B-431. Also included is a large (60 mm) piece struck on wood, 8 mm thick at the edge, thicker at the center due to high relief details. An interesting group. (Total: 11 pieces)



- 2157 Washington, 1878. Valley Forge Centennial. Baker-449, Julian CM-48. Rarity-7. Silver. Plain edge. 442.9 grains; 40.7 mm. Proof-63.

Undraped bust of Washington facing right, BARBER in small letters below the bust, identifying William Barber as the designer, after Pierre Simon Du Vivier (or from adaptations thereof by Paquet, Wright, *et al.*). An attractive, deeply toned cameo Proof with mirrored interior fields and lustrous devices. The border around both obverse and reverse has satiny lustre. One of only 62 struck, according to the Rulau-Fuld reference. Listed by R.W. Julian in *Medals of the United States Mint, the First Century, 1792-1892* as CM-48. Julian noted that in the first production just 21 examples were struck in silver, in June 1878. He notes that additional silver examples were struck, from time to time, for sale to collectors.

From Stack's sale of May 1974, Lot 153.

- 2158 Washington, 1881. Yorktown Centennial. Baker-451A. Rarity-4. 261.7 grains; 32.9 mm. Bronze. Plain edge. MS-63.

Bust of Washington facing one-quarter left. Light brown with splashes of amber and blue, and with traces of original red. A superb example, with satiny lustre and mirrored fields around the bust. A very attractive souvenir medal produced for the centennial of the surrender of Yorktown. Struck by William H. Key for Sigmund K. Harzfeld (information concerning whom will be furnished gratis upon request by the successful bidder).



- 2159 Washington, 1883. Centennial of the Evacuation of New York City. Baker S-319. Rarity-4.** Bronze. Plain edge. 1,252.3 grains; 57.3 mm. **Proof-64 or finer.**

Standing statue of Washington. Prooflike reverse. A superb medal of beautiful design and appearance, satiny reddish Matte Proof bronze, the reverse being mirror Proof over somewhat convex fields, giving the piece an interesting and distinctive character. This medal was struck by the Royal Swedish Mint in Stockholm, on behalf of the *American Numismatic Society*. The design was prepared by Charles Osborne of the ANS with dies engraved by Lea Ahlborn. Ms. Ahlborn, of Sweden, was a fine and charming lady who was a favorite of the Society.

From Stack's sale of May 1974, Lot 152.

- 2160 Washington, 1883. Centennial of the Evacuation of New York City. Baker S-319. Rarity-4.** Bronze. Plain edge. Duplicate of the preceding. 1,249.8 grains; 57.2 mm. **Proof-64 or finer.**

- 2161 Washington, 1883. Evacuation of New York City. Baker-460B. Rarity-5.** White metal. Plain edge. 156.3 grains; 31.9 mm. **Proof-58.**

Undraped bust of Washington facing right. Extremely well-detailed light gray with deep mirrored fields. A patch of heavy hairlines is in the left obverse field, a lighter patch in the right obverse field. The obverse bust was modeled by Anthony C. Paquet many years earlier, and used on the 1861 Mint Allegiance medal (Baker-279).

- 2162 Washington, 1883. Evacuation of New York City. Baker-460B. Rarity-5.** White metal. Plain edge. 156.6 grains; 32.0 mm. A duplicate of the preceding medal. EF. Light gray with several spots of discoloration and minor corrosion.

- 2163 1889 Washington. Inaugural centennial medals.** Various grades from EF holed to prooflike Mint, mostly high grade. Commemorating the 100th anniversary of the inauguration of George Washington as President in New York City April 30, 1789. This group is attributed to the Susan H. Douglas monograph:

☆ Douglas 7A. White metal. 918.6 grains; 51.4 mm ☆ D-7A. White metal. 722.1 grains; 51.2 mm ☆ D-9. Brass. 113.0 grains; 25.9 mm ☆ D-9A Brass. 108.3 grains; 25.9 mm ☆ D-13B White metal. 685.8 grains 43.8 mm ☆ D-20 White metal. 287.2 grains 40.1 mm ☆ D-26 White metal. 68.8 grains 24.7 mm ☆ D-42A White metal. 218.3 grains 35.3 mm ☆ D-47 White metal. 343.9 grains 39.7 mm ☆ D-48 White metal. 741.1 grains 50.5 mm ☆ D-48 White metal. 737.8 grains 50.6 mm ☆ D-48 White metal. 747.6 grains 50.5 mm ☆ D-49A White metal. 247.3 grains 38.0 mm ☆ D-51 White metal. 251.2 grains 36.7 mm ☆ D-51 White metal. 219.9 grains 36.9 mm. (Total: 15 pieces)

From Stack's sale of May 1974, Lot 162.

- 2164 Washington, 1889. Centennial of George Washington's inauguration.** Douglas-47. Souvenir medal of the Centennial Festival. White metal. 366.6 grains; 39.8 mm. AU-50. Holed for suspension, as issued. A number of minor hits and light rim bumps are noted.

Dies by Robert Lovett, Jr., dean of Philadelphia medalists and diecutters.

- 2165 Washington, 1889. Centennial of George Washington's inauguration.** Douglas-52. Thirteen Links. Bronze. 266.8 grains; 53.8 mm. Proof-62. Reflective chocolate brown Proof surfaces.

The obverse portrait, from the Pierre Simon Du Vivier bust, rises in high relief from the concave field. The reverse features the sun at the center surrounded by 13 links representing the unity of the original 13 colonies, with the Fugio pattern-esque touch of having a tiny sun face at the center. Published by S.H. & H. Chapman in April 1889. The obverse die draws upon certain earlier work by the late Charles Cushing Wright, the portrait puncheon being his artistry, and is *signed by him*.

- 2166 A trio of bronze Washington medals, all circa 1931-32.** Average MS-63 antiqued finish, each in a round oxblood leatherette box, probably as issued:

☆ MDCCLXXXI-MCMXXI (1781-1931). On the obverse, WASHINGTON-DE GRASSE-TILLY-ROCHAMBEAU arcs above a trio of conjoined busts of the three allied victors at the decisive Battle of Yorktown, Virginia, the date, in Roman numerals, below, reverse with CAPITULATION/DE/YORKTOWN superimposed on a map of the battle. Die signed P. TURIN. 67.6 mm ☆ 1932 GEORGE WASHINGTON, stars, and dates 1732-1799 around bust of Washington to left, LUCIEN BAZOR 1932 on truncation, reverse with scene of Mount Vernon, PATRIAE LIBERATOR/ET DECUS/1732-1932. 67.9 mm ☆ Circa 1932 copy of the famous Washington Before Boston medal. 68.6 mm. The edge of each is marked BRONZE followed by a cornucopia, a privy mark of the Paris Mint. (Total: 3 pieces)

- 2167 1932 Washington. Baker-900C. Proclaim Liberty.** 1532.2 grains; 56.2 mm. Matte Proof-65. Bronze. Plain edge. Bright golden bronze and much the same as when made.

Designed by Laura Gardin Fraser and struck at the Philadelphia Mint for sale to the public.

- 2168 Washington. Group of popular Washington medals early and late, including:**

☆ Baker-91. Silver. Plain edge (2). Proof-63, and EF-45. TIME INCREASES HIS FAME ☆ B-155A. Silver or silvered bronze, later striking, antiqued finish. Plain edge. MS-60. Paquet's Mint Series ☆ B-245A. Silver. Plain edge. Proof-63. Paquet's Mint Series. Washington obverse, Lincoln reverse. Deeply toned, dark oxidation before Lincoln's portrait ☆ B-279. Bronze. Plain edge (2). EF to AU, both later striking (in our opinion). U.S. MINT OATH OF ALLEGIANCE ☆ B-324. Bronze. Reeded edge. Proof-55. Battle Monument, Baltimore (a.k.a. the *Monumental City* for this and other art). Dies by R. Lovett, Jr. ☆ B-436A. George H. Lovett and Isaac F. Wood collaboration. Bronze. Plain edge. *Shattered obverse die*, and quite interesting as such. Proof-63. The Washington Elm ☆ B-438. Lovett and Woods. White Metal. Plain edge. Proof-65. ASSUMED COMMAND. A superb gem specimen ☆ Adoption of the Constitution medal. Silver. Plain edge. Antiqued finish. Washington to right, SESQUICENTENNIAL CELEBRATION arcs above, ADOPTION OF THE CONSTITUTION curves below on obverse, reverse with 150TH ANNIVERSARY CELEBRATION arcs above, 1787-1937 below, eagle on book with WE THE PEOPLE in cartouche at center. A nice group overall. (Total: 10 pieces)

- 2169 Washington medals and a Franklin medal:** ☆ Washington, 1797. Reich's Sansom Medal Mint copy. Baker-72. Copper, bronzed. Plain edge. Proof-63 BN ☆ Store card of R. Lovett, Jr. Die Sinker. Baker-556, PA-339. Brass. AU-50. Equestrian Washington obverse, Lovett's advertising reverse ☆ Benjamin Franklin medal by Dupré. Paris Mint restrike. BRONZE on edge. Struck from original dies. AU-50. (Total: 3 pieces)

From New Netherlands Coin Co.'s sale of April 1972, Lot 619.

DIVERSE TOKENS AND MEDALS AND OTHER NUMISMATIC ITEMS

By their very nature, tokens and medals are diverse. Below are many interesting medals, loosely arranged by alphabetical subject. However, as the topics are many, and some groups contain multiples, we advise that you check the entire listing.

2170 Allender counterfeit-detecting gold coin scale, circa 1851-3:

J. Allender's Gold Coin scale, *patent pending*, manufactured by I. Wilson, New London Conn. A superb, like-new example of this popular coin scale type, with full "lustre," if you will, on its bright brass surfaces. A treasure unto itself, as it is housed in the bottom (alas, no top) of its original box, with the original label containing operating instructions and the original counterweight. Best of all, the paper and cardboard components are as nicely preserved as the actual scale!

This is a relatively early entry in what would prove to be an extensive series of scales with different imprints and configurations invented by Allender.

This and related Allender scales are described in fascinating detail (especially p. IV-1-2 for this particular model) in the new book, *U.S. Coin Scales and Counterfeit Coin Detectors*, by Eric P. Newman and A. George Mallis.

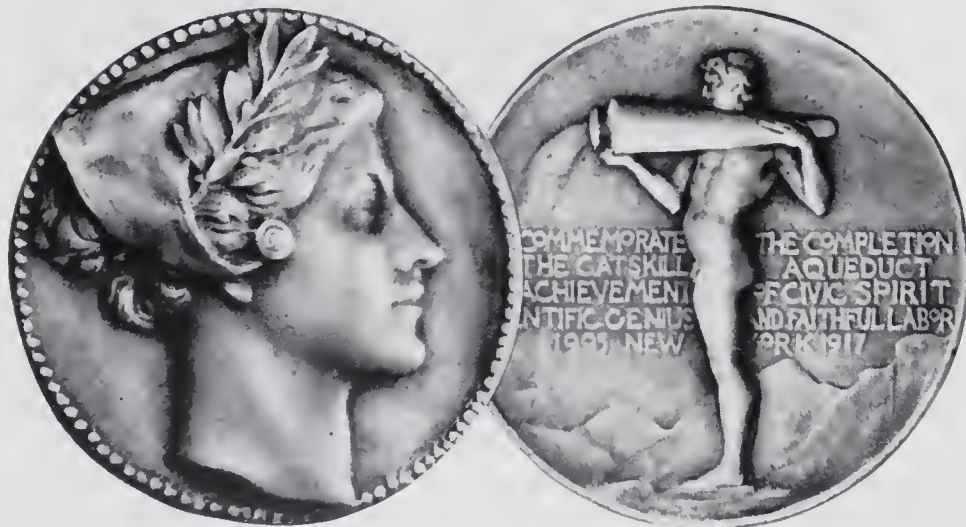
2171 1897 Bickford dollar. HK-834. MS-63. Aluminum with brass central insert. Plain edge. 58.9 grains; 28.0 mm. Obverse with HERE IS SHOWN THE VALUE OF OUR DOLLAR IN THE COIN OF DIFFERENT NATIONS OF THE WORLD around a circle, international coinage ratios in smaller circles around another circle, INVENTED AND PROTECTED BY DANA BICKFORD within that circle around brass insert, insert marked REPUBLICAN INTERNAT'L DOLLAR, reverse with THIS COMBINATION COIN WILL WHEN ADOPTED BE GOOD IN ALL NATIONS/HEAL ALL DIFFERENCES BETWEEN GOLD AND SILVER MEN/AND FULLY SETTLE ALL FINANCIAL QUESTIONS/APPROVED BY ALL GOOD BUSINESS MEN in decreasing circles around the brass insert, same markings on this side of the insert as on the obverse.

Notes concerning Bickford are found in Session II under the 1874 Bickford pattern \$10 gold.

2172 California souvenir. Circa 1949, but dated "1855." Round brass "slug," a souvenir modeled after the Wass-Molitor \$50 round pieces of the 1855 era. Rich olive-gold toning on both sides.

Liberty to left on obverse, 13 stars around, date below, reverse with SAN FRANCISCO CALIFORNIA FIFTY around an eagle styled after the Wass-Molitor reverse, wings spread, shield and arrows in talon, ribbon in beak. On a ribbon above the eagle appears 1809 GRS and 887 THOUS. Somewhat prooflike on both sides.

Purchased from Julian Leidman, May 30, 1972.



(photo reduced)

2173 1917 Catskill Aqueduct medal by Daniel Chester French. Medallion Art Co. New York. Johnson-29. Silver. Round.

3,584.4 grains; 75.8 mm. Essentially as struck. Matte-like steel gray and silver surfaces.

Large high-relief portrait of Ceres to right on obverse, DCF on truncation, reverse with full-length nude Greek boy to left, emptying jug of water, TO COMMEMORATE THE COMPLETION / OF THE CATSKILL AQUEDUCT / AN ACHIEVEMENT OF CIVIC SPIRIT / SCIENTIFIC GENIUS AND FAITHFUL LABOR / 1905 NEW YORK 1917 in background. One of only 23 examples thought to exist, and important as such.

Daniel Chester French is best remembered for his statue of the Minuteman located in Concord, Massachusetts, where the famous "shot heard 'round the world" occurred in April 1775, touching off the American Revolution.

2174 1876. Centennial Exhibition. Baker-426B. Rarity-4. Danish Medal. White metal. 780.9 grains; 52.6 mm. Proof-63. Bright and reflective Proof fields, the devices being lightly frosted. A beautiful example of this popular medal. As an additional bonus, the original box, with the logotype of V. Christensen, the Copenhagen publisher of this medal, is included; the first we can recall seeing (a meaningful statement).

The dies were prepared by J. Ohlrik, and the medals were made by F. Schmahlfeld. This is one of the larger, more elegant medals of the 1876 Centennial Exhibition.

2175 1876 Centennial Exhibition medal in silver. HK-20. Plain edge. 385.1 grains; 37.7 mm. Proof-60 to 63. Iridescent toning. With original case of issue.

A large coining press was brought to the Exhibition in Fairmount Park, and the silver impressions were struck *in situ* and retailed for \$3 each (in contrast, bronze and gilt pieces were struck within the Mint and were sold for \$1).

From Paramount's ANA sale, August 1972, Lot 935.

1876 Large Size Silver Centennial Medal One of Just 10 Struck



(photo reduced)

2176 Centennial of American Independence medal, 1876. Large format. Authorized by an Act of Congress, June 1874. Silver. Plain edge. 1198.4 grains; 57.4 mm. Proof-63. One of only 10 pieces struck in silver in this large format.

Dies unsigned. Richly toned in gunmetal-blue iridescence. Obverse with IN COMMEMORATION OF THE HUNDREDTH ANNIVERSARY OF AMERICAN INDEPENDENCE around a trio of figures, ornately detailed and beautiful to behold, portraying Liberty crowning Industry and Art, reverse with THESE UNITED COLONIES ARE OF RIGHT AND OUGHT TO BE FREE AND INDEPENDENT STATES around kneeling Liberty, hand raised in supplication to a constellation of rays and stars.

In the *American Journal of Numismatics*, H.W. Holland notes that specimens of this medal were struck in copper, copper gilt (gold plated), and silver, of which only 10 pieces were struck.

From our sale of the Austin Collection, May-June 1974, Lot 1257.

2177 Centennial Exhibition and Columbian Exposition: A group of exposition pieces:

Columbian Exposition: ☆ Christopher Columbus medal, 1892. Aluminum. Plain edge. 34.9 grains; 34.3 mm. Proof-60. Columbus and dual dates on obverse, reverse reads THIS MEDAL IS MADE OF THE WONDERFUL METAL around a wreath, ALUMINUM / UNTARNISHABLE / MALLEABLE / TASTELESS / ODORLESS / DUCTILE within the wreath ☆ Maryland Columbian Exposition Participation medal, 1893. Bronze. Plain edge. 689.9 grains; 44.8 mm. Proof-63 BN. High relief portrait of Columbus, surmounted by an eagle, with dates of journey on obverse, reverse with wreath composed of reeds, terrapins, and ducks around, 1893 / COMMEMORATING / MARYLAND'S / PARTICIPATION IN THE / WORLD'S COLUMBIAN EXPOSITION above the State Arms, within the wreath ☆ Fourfold scene medal, 1893. White Metal. Plain edge. 942.9 grains; 58.4 mm. Proof-63. Obverse with DISCOVERY OF AMERICA OCTOBER 1492 arcing above, LANDING OF THE PILGRIMS DEC. 1620 curves below appropriate scenes, reverse with SIGNING OF DECLARATION OF INDEPENDENCE JULY 4TH 1776 arcing above a scene of the event, WORLD'S COLUMBIAN EXPOSITION on a ribbon that divides the field at the equator, eagle on shield below ribbon, bust of Columbus to left, bust of Washington to right. BOLDENWICK & CO. / PAT'D OCT. 7 1890 stamped on edge ☆ United States of America Independence medal, 1876. Bronze. Plain edge. 675.5 grains; 50.1 mm. Proof-63. Obverse with helmeted head of Athena to left in high relief, within a beaded circle, die signed VEYRAT F. below truncation, child's face maker's mark below artist's name, beaded circle with UNITED STATES OF AMERICA INDEPENDENCE and dual dates 1776-1876 within circle, crossed U.S. flags at center, BRICHAUT DIR. between flags in tiny letters. (Total: 4 pieces)

1956 U.S. Congressional Gold Medal

To Surviving Veterans of the Civil War

Dies by Gilroy Roberts

One of Just Four Pieces Struck



(photo reduced)

2178 Civil War Veterans. National gold medal, 1956. 0.999 Fine (nearly pure gold). 10.24 troy ounces, 69.8 mm. Essentially as struck, save for two minuscule edge test cuts. Lustrous matte-like surfaces. A rarity of great importance, forging as it does a direct link with one of the last surviving veterans of the War Between the States.

Obverse with conjoined busts of Grant and Lee to right, Grant's name behind his head, Lee's name in front of his face, HONOR TO GREAT SOLDIERS arcs above, AND TO GREAT AMERICANS arcs below, G. ROBERTS 1956 on truncation, reverse with Union and Confederate shields at top, torch with crossed olive branch and sword between, PRESENTED / WITH HONOR / TO THE SURVIVING VETERANS / OF THE WAR BETWEEN THE STATES / ACT OF THE CONGRESS OF THE / UNITED STATES / OF AMERICA in seven lines below. This beautiful and historically important medal contains more than 10.5 ounces of .999 fine gold! Struck by order of the 84th Congress, 2nd Session, pursuant to Public Law 730, Chapter 631, and approved by President Dwight D. Eisenhower on July 18, 1956. Designed by Gil-

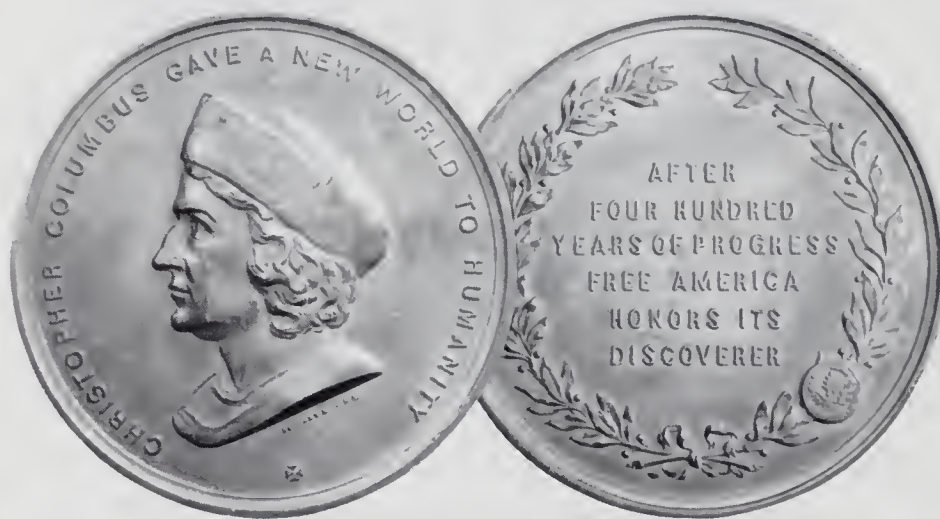
roy Roberts and struck at the Philadelphia Mint. Only four examples were struck and the dies then destroyed. Of those four pieces, one is now in the Smithsonian Institution, while another was reportedly destroyed by vandals.

The other two medals were awarded, one each, to Walter Williams of Houston Texas, and John Salling of Grundy, Virginia, both Confederate veterans. This specimen is the Williams piece, originally purchased from the family prior to its appearance at auction in 1976. Housed in its tan box of issue.

From Stack's ANA Sale, August 1976, Lot 3321.

2179 Columbian Exposition medals, 1892-3. "Morgan dollar style," large and small formats. Commemorating the 400th Anniversary of Columbus's journey to the New World. All are attractive and essentially as made. Obverse copied after George T. Morgan's silver dollar of 1878, but here in higher relief and with some stylistic differences: ☆ Gilt. 89.4 mm ☆ Bronze (2). 89.4 mm, and 35.9 mm ☆ Aluminum. 89.4 mm. Same design on each, obverse with circle of 49 small stars around head of Liberty to left, 1892 below bust, reverse with landfall of Columbus scene, DEDICATED TO THE AMERICAN PEOPLE IN HONOR OF THE 400TH ANNIVERSARY OF THE DISCOVERY OF AMERICA around. Dies signed W.M. on Liberty's truncation.

Gilt. 3,513.3 grains; 89.4 mm. • Bronze. 3,430.6 grains; 89.4 mm. • Small bronze. 252.4 grains; 35.9 mm. • Aluminum. 1,124.6 grains; 89.4 mm. • Aluminum, small: 79.2 grains, 35.9 mm. (Total: 5 pieces).



(photo reduced)

2180 1893 Christopher Columbus medal, American Numismatic and Archaeological Society, by Tiffany. Bronze. Plain edge. 3,962.5 grains; 76.9 mm. Matte surfaces as issued.

Obverse with mythical portrait of Columbus facing left. Reverse with inscription from a grateful America which "honors its discoverer." Struck by Tiffany & Co. for the Society. A large, impressive, and somewhat scarce medal.

2181 J.J. Conway. Trio of restrikes. Circa. 1956. Average AU-58, or finer. Each lightly polished: ☆ 1861 \$2.50. Kagin-1 ☆ 1862 \$5. K-2 ☆ Undated (1861) \$10. K-3. The complete set of three pieces. All pieces are struck in goldine, and 200 sets were issued. An interesting group of fantasy pieces. (Total: 3 pieces)

This set is quite curious and interesting. Production is said to have occurred within the walls of the Denver Mint, circa 1956. To our knowledge, goldine (a brass-like alloy) was the only metal used, but who knows? The \$2.50 and \$10 pieces are similar to the original issues of circa 1860, while the \$5 piece is a fantasy combining dies for which there was no original counterpart. The \$5 obverse, dated 1862, bears the inscription UNION on a copy of the portrait from the contemporary federal \$5 coin. The reverse is the \$5 Conway die.

These issues point out the need for additional study of certain territorial-related gold coins of the mid-19th century. The dies for various Colorado issues were probably made in the East, and no doubt a careful study of die punches would reveal the source, especially if they were made in one of the hotbed cities of token issuance such as Cincinnati (in particular), Philadelphia, or New York. Today the Conway "restrikes" are quite elusive, and only occasionally do we encounter sets such as this.

2182 Counterfeit detector balance scale. British gold coin scale, probably mid 19th century, known as [first letters not clear]mmons's Improved Sovereign Balance to "Weigh and gauge sovereigns and half sovereigns, so exact that no counterfeit can possibly go through the gauge of sufficient weight to turn the balance." Mint condition, sparkling brass, housed in a somewhat tattered red cardboard slip-box of origin, the front label partly missing.

This is one of a large class of balance scales to test gold coins. Made in England, a counterpart to numerous American issues. Years ago such devices were fairly common in British antique and related shops, and the writer can recall seeing them on the early morning market in Portobello Road, this being circa 1960. However, rarely were they in the condition as offered here, and still rarer yet, in the original box (in fact, we can't recall ever seeing one in an original box).

The attention of present readers is called to a related book compiled by Eric P. Newman and A. George Mallis, published earlier this year under the title *U.S. Coin Scales and Mechanical Counterfeit Coin Detectors*. Copies are available for \$35, plus \$4.50 postage from EPNES, 6450 Cecil Avenue, St. Louis, MO 63105. Our firm has no financial interest in the book; we are simply passing along the information as we enjoy our own copy and feel that others might like to own one.



2183 1905 Denver Mint test coin or medal. HK-876. Copper. 267.5 grains; 34.1 mm. **MS-64.** Lustrous subdued red surfaces.

DENVER/1905 on obverse, reverse blank save for dentils around the border. Struck in 1905 to test the presses at the Denver Mint, which was opened for business the following year. Over the years we have had, perhaps, 10 to 20 examples of this ever-popular Denver Mint item, of which this is certainly among the finest.

Purchased from Goliad Corporation, August 8, 1972.

2184 1837 Hard Times token. HT-33, Low-19. Hard Times token. Illustrious Predecessor. MS-60 RB. Copper. Plain edge. A lustrous specimen with gentle olive highlights on satiny red surfaces. An ever-popular and quite common type, even in Mint State.

The obverse depicts a diamondback terrapin, native to the Chesapeake Bay region of the country. It supports a strongbox on its back marked SUB TREASURY, a reference to the slow transfer of public funds. The reverse jackass is a satirical representation of Andrew Jackson and of his successor, Martin Van Buren, following in his steps.

From New Netherlands Coin Co.'s sale of April 1972, Lot 624.

2185 1837 Hard Times token. Feuchtwanger cent. HT-268, Low-120. EF-40. Sharpness of AU, but with some old scratches hidden on the reverse. Dies 6-I. Rarity-1. Mostly silvery surfaces with some areas of toning.

Notes: Dr. Lewis Feuchtwanger, issuer of this token, was born in 1807 at Furth, near Nuremberg, Germany. He attended Heidelberg University and, among other things, became an expert duelist. By the late 1820s, when he came to America, he seems to have developed an alloy, popularly called German silver, which resembled silver metal, but had negligible or no silver content. Upon importing some of his alloy, later called Feuchtwanger's Composition (as stated on the reverse of the above token), customs agents declared it to be silver, perhaps at once an annoyance and a high compliment!

A prolific writer, he contributed to many magazines and other publications, an early American byline being in 1831 in *Silliman's American Journal of Science*. From at least that year, until at least 1837, he maintained premises at 377 Broadway, New York City. Meanwhile, he exhibited at the annual fair

of the American Institute, an early-day promotion society for arts and manufacturers, and in 1834, 1835, and 1836 he was awarded silver medals for his alloy and for a highly admired display of over 100 items made from it, among which were table ware, mugs, scissors, and a beer pump.

On September 13, 1837, he petitioned Congress to adopt his metal as a substitute for copper for the purposes of minor coinage. Such request was considered at length, but ultimately rejected. It seems that Feuchtwanger did not have the powers of persuasion or the political connections of the later well-known proponent of nickel, Joseph Wharton. In the meantime in 1837—or at least the tokens bear the date 1837—Feuchtwanger issued a veritable flood of "cents" (so proclaimed) of his alloy. Such is the piece offered above.

2186 Indian Head "gold" eagle fantasy. 81.9 grains; 26.6 mm MS-63. Matte-like golden surfaces.

Purchased from Stack's sale of the Gaston DiBello Collection in 1970, where the catalogue read as follows: "Obverse design showing Indian head, similar to the regular design, with no date. Reverse: similar to adopted reverse, with motto. This is an electrotpe, skillfully joined and gold plated. Possibly a designer's working model for eventual finishing for a completed die. Origin of acquisition by Mr. DiBello not available." In actuality, the piece might aptly be called "Bela Lyon Pratt meets Augustus Saint-Gaudens." The obverse most closely resembles that of Pratt's incused design types of 1908-1929, though not incused, while the reverse resembles the Saint-Gaudens eagle of 1907-1933. Intriguing and quite attractive overall. Just a guess: DiBello bought it at the Farouk sale in 1954, and earlier the former king of Egypt had paid a hefty price for it as an "unlisted pattern." The present cataloguer does not believe it is the work of either Saint-Gaudens or Pratt.

From Stack's sale of the DiBello Collection, May 1970, Lot 502.

2187 Lincoln birth centennial, 1909. Official Centennial Medal. King-309. Dies by J.E. Roine. Silver (sterling, .925 fine). Plain edge. 2466.5 grains; 62.7 mm. **Matte Proof-63. Number 34 of just 100 pieces struck.**

Lovely silver gray surfaces. Obverse with ABRAHAM LINCOLN around high relief bust of same, to left, birth and death dates divided by bust, designer's name at truncation, Medallic Art Company monogram in field. The reverse shows a wreath with LIBERATOR above, EMANCIPATION / PROCLAMATION / SIGNED / JANUARY FIRST 1863 and a facsimile signature within, and 1909 / CENTENNIAL COMMEMORATION below, 34 stamped in the field at 4:00, STERLING stamped in small letters in the field at 8:00. A tiny edge bruise is seen at 3:00 on the obverse, and some other tiny areas of edge roughness are seen on the reverse.

From New Netherlands Coin Co.'s sale of April 1972, Lot 621.

2188 Medallion trio, all essentially as struck:

☆ 1833 Benjamin Franklin and Jean-Baptiste Antoine Montyon medal. Bronze. 41.7 mm. Dies by Barre. "Genius" medal by the *Society Montyon and Franklin*, regarding the two featured personages, who most likely struck up their friendship during one of Franklin's trips to France ☆ 1864 Green St. M.E. Church Sunday School, Philadelphia. Christmas medal. Bronzed copper. 38.2 mm. Front facade of building with identifying text on obverse, ON EARTH PEACE, GOOD WILL TOWARD MEN around BEHOLD, I BRING / YOU GOOD TIDINGS / OF GREAT JOY / WHICH SHALL BE / TO ALL PEOPLE / CHRISTMAS / 1864 at center of reverse ☆ 1961 Augustus Saint-Gaudens, Cornish, New Hampshire medal. Dies by Coin Medals, distributed by Toivo Johnson. Copper. 75.8 mm. Landing of Columbus on the obverse, reverse with front view of "Aspet," home of Saint-Gaudens in Cornish, New Hampshire, with a Saint-Gaudens MCMVII High Relief double eagle above the house, and text lauding the accomplishments of the famous Yankee sculptor. Johnson, primarily a commemorative dealer, advertised these heavily during the height of the medal craze (which was launched by Presidential Art Medals of Englewood, OH). (Total: 3 pieces)



- 2189 Mint medal. 1836 First Steam Coinage medal by Christian Gobrecht.** Copper. Plain edge. 200.0 grains; 28.0 mm. Proof-63 BN. Olive highlights on golden brown surfaces.

Struck by the first steam-powered coinage press in the Philadelphia Mint, this important early Mint medal commemorates the event. Obverse with Liberty Cap in circle of rays, reverse with UNITED STATES MINT and 1836 in outer circle, FIRST/STEAM/COINAGE/MAR. 23. in inner circle. Rim cud break at lower obverse. Scarce so fine.

This event was to have taken place on February 22, 1836, this being George Washington's birthday. However, the equipment was not in readiness, and the die was altered to read Mar. 23, when the event actually occurred.

From Steve Ivy Numismatic Auctions, August 1980, Lot 893.

- 2190 Mint medal. George F. Robinson medal, 1871. Julian PE-27.** 4021.0 grains; 76.9 mm. Bronze. Plain edge. Beautiful bronzed Proof as issued.

Dies by Anthony Paquet (who received \$1,250 for the work) after designs by G.Y. Coffin. Deep chestnut with some lighter reddish brown on the high points. Awarded by the Congress of the United States to Robinson for his heroism while defending the life of Secretary of State William H. Seward. Obverse with bust of Robinson to left, two wreaths above, award information in the fields, reverse with scene of Robinson fending off knife-wielding Lewis Paine as he attempts to kill bedridden Seward on the night of April 14, 1865. Across town, Paine's co-conspirator, John Wilkes Booth was carrying out his portion of the infamous events of that night.

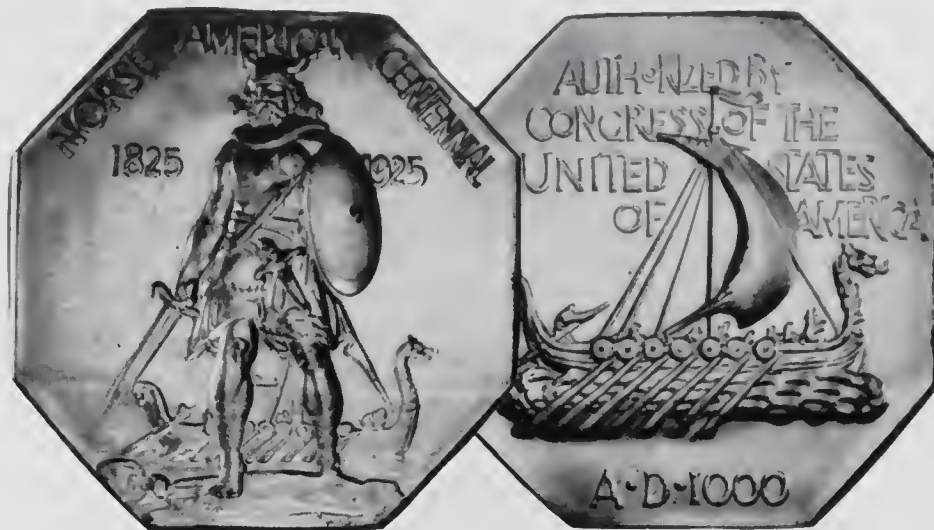
R.W. Julian considers Coffin's obverse to be "rather poor quality". *but*, "the reverse of this medal shows one of the most dramatic scenes in American history."

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 920.

- 2191 Mint medal of Grant. Ulysses S. Grant medal, 1873. Julian PR-15.** Bronze. Plain edge. 3298.6 grains; 75.8 mm. Proof-63, basically as struck.

Dies by William and Charles Barber (jointly signed on obverse, collaboration of dad and fair-haired son). Iridescent reddish tan surfaces. Bust of Grant to left, name around, maker's names below truncation on obverse, reverse with PRESIDENT OF THE UNITED STATES around a wreath, *inauguration dates* within.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 918.



(photo reduced)

- 2192 1925 Norse American medal. Bronze, triple silvered. Large format.** 2,423.8 grains; 70.6 mm. MS-64. Bright silver with some specks of toning. Swirling die polish lines are visible on each side. Similar to the standard Norse American medals but much larger format. Only 60 were made, and are seldom seen today.

Norse-American medal mintages and distribution:

Thin silver, 12.2 grams, 1-1/2 inches, 6,000 minted, none melted.

Thick silver, 19.7 grams, 33,750 minted, 2,000 melted, net distribution 31,750.

Gold, 15.6 grams 1 inch, 900 fine gold, 100 minted, 53 melted, net distribution of 47 pieces. (Offered earlier in the sale under commemoratives).

Special copper-bronze, triple silver plated (as offered in this lot), 2 5/8" diameter, 154.9 grams, 60 minted.

- 2193 Philadelphia. Appreciation medal to A. Thiers, by Anthony Paquet. 1873. Bronze.** Plain edge. 1,843.8 grains; 63.5 mm. MS-64. Deep brown.

Obverse with arms at center (shield surmounted by a hand holding scales, flanked by goddesses), MDCCLXXXIX (1789) beneath, PHILADELPHIA arcs above, UNITED STATES OF AMERICA curves below, reverse with French legend LES FRANCAIS DE PHILADELPHIE RECONNAISSANTS around a wreath, A / A. THIERS / POUR SERVICES RENDUS / A LA / REPUBLIQUE / FRANCAISE / 5 SEPTEMBRE / 1873 in wreath.

A masterfully done die pair by Paquet, who by this time was back in the private sector (having been on the Mint staff 1857-1864).

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 924.

Rare Silver 1905 Saint-Gaudens Medal

Maxfield Parrish's Specimen

- 2194 Saint-Gaudens medal. Private celebration of June 23, 1905. Matte Proof-60 or marginally finer.** Silver. 670.0 grains, Size: 81.0 mm height, 46.5 mm width.

Originally the property of noted American artist Maxfield Parrish, consigned to our sale of the Dr. Curtis R. Paxman Collection, November 1974, by Maxfield Parrish, Jr., who wrote the following description of this exquisitely rendered piece:

"This medallion was designed by Augustus



Saint-Gaudens in 1905 'In Affectionate Remembrance of the Celebration of June 23rd, (XXIII, as spelled out) AUGUSTA AND AUGUSTUS SAINT-GAUDENS.' This message appears along the bottom edge in larger type than the list of names on either side of the stylized chariot seen front view in the middle of the bottom panel. The 'Masque of Hours' (sometimes called 'A Masque of Ours') was produced by the residents of the Cornish Colony at that time to commemorate the 20th anniversary of the "founding" of the colony by Augusta and Augustus Saint-Gaudens when they moved there. The Masque was a joint effort by all of Saint-Gaudens's friends, and included a playlet written by neighbors, music composed by Arthur White, and the building of a wooden temple (later copied in marble), very much as shown in the center of the medallion. The people who acted in the playlet, and those who simply came to see it, all have been recorded in microscopic lettering in the dome-shaped upper panel and the rectangular one below, separated by the stylized view of the chariot in the middle. At the end of the play, Mr. and Mrs. Saint-Gaudens were invited into the chariot, and it was pulled up the lawn to their house. Augustus, always deeply impressed by things Hellenic, was tremendously impressed by this occasion—so much so that he commemorated it by these medallions, in silver, and presenting one to each of the persons named on it. With a five power lens they may all be read as follows, starting with the upper panel. The names are given below. Mabel Churchill and Ellen Shipman appear twice, because one of each was the daughter of the other."

Then follows a lengthy list of 28 names from the upper panel, followed by 62 names from the lower plinth. A rarity of some importance, commemorating as it does a peek into the private lives of the Saint-Gaudens family at play.

From our sale of the Dr. Curtis Paxman Collection, November 1974, Lot 1085.

Galvano-Style Model or Plaque of 1879 Coiled Hair \$4 Obverse



(photo reduced)

- 2195 Model of the 1879 Coiled Hair \$4 Stella obverse. Morgan's Coiled Hair design.** Molded in Gutta Percha (tentative based upon appearance), in the form of a large model with raised rim within a square, the diameter of the coin design measuring 88.1 mm, the entire being a recessed part of a larger Gutta Percha unit measuring 169.8 mm by 161.2 mm. Of unquestioned Mint origin, in our opinion, this may have been taken from a galvano (electrotype impression of a model) or made in some other way. However, the present impression shows the date, 1879, and in a slightly different position (farther to the right) than on the finished coins; typically, galvanos of this period did not include the date.

The unit is handsome and impressive, deep glossy brown-black and somewhat reflective. For the pattern enthusiast we admire some of the finest work of George T. Morgan and this, indeed, will be a wonderful exhibit item and showpiece. We have never seen or heard of another, or even anything remotely similar.



- 2196 1860 Wealth of the South token. Fuld-511/514b. Brass. Plain edge. MS-60.** An olive-gold specimen of a fairly scarce and quite popular token. Obverse with NO SUBMISSION TO THE NORTH arcing above, 1860 below, battlements and cannon around a palm tree at the center, reverse with THE WEALTH OF THE SOUTH arcing above, RICE TOBACCO SUGAR COTTON below an assemblage of those four crops. Choice for the grade.

This and related tokens were from dies cut by Benjamin True in 1860, and struck by John Stanton in Cincinnati. Marketing was accomplished in the South, where the sentiment gained strong favor with citizens. The "wealth of the south" philosophy dated from an earlier time, and held that the true strength of the South came from the land—including the crops mentioned. In contrast, the strength of the North was said to be fleeting, to be based upon banking, manufacturing, and other man-made facilities and activities. Years later in 1896, William Jennings Bryan would unwittingly pick up the same theme in his famous "Cross of Gold speech," which held that if farms were leveled, they would rise again as if by magic, but if cities were leveled, grass would grow in the streets.

The Wealth of the South dies were also combined with dies for the 1860 presidential campaign, creating a veritable numismatic panorama—not to overlook mulings with dies of certain merchants.

From Stack's sale of March 1973, Lot 148.

- 2197 1860 Wealth of the South token. Brass, traditionally called silvered, now known to be tin. MS-60.** Deep silver-blue iridescence on both sides.

Described in the New Netherlands sale of April 1972 as: "Ascribed to the presidential campaign of John C. Breckinridge. Prooflike Unc., fields splendid, palmetto with faintest trace of rub. Exceedingly rare." At that time, only two previous auction records were cited. The catalogue description ends with: "We believe this is the finest reported."

From New Netherlands Coin Co.'s sale of April 1972, Lot 658.

- 2198 Store cards and merchant tokens of the 19th and 20th centuries.** Various circulated (mostly) grades:

☆ Carl O. Bye. Wallin, Mich. Brass. Plain edge. Good for 5c in trade. 24.8 mm ☆ James M. Clark & Co. Merchandise Norwood, KY. White metal. Plain edge ☆ Stave & Lumber Co. Reverse with 50 in center and 14 stars around rim. 25.5 mm ☆ As preceding, but with 25 in center and 16 stars at the rim 21.5 mm ☆ J.R. Crooke & Co. Merchandise Greenwood, KY. White metal. Plain edge. Reverse with 100 in center and 16 stars around rim. 28.5 mm ☆ B.B. Ott Washington, Court House, Ohio, with 2-1/2 in center. White metal. Plain edge ☆ 1873 Brent's Kentucky whisky. 21.6 mm ☆ 1843 Peter Schuttler, Chicago. Brass. Plain edge. Agt. for the Schuttler wagon. Agricultural implements. 32.3 mm ☆ 1850 S. T. Suit. Jefferson Co. KY. White metal. Plain edge. Kentucky currency. 27.6 mm ☆ Wilcox Crittenden & Co. Brass. Plain edge. Galvanizing and tinning. Established 1847. 19.1 mm. (Total: 8 pieces)

- 2199 Store cards, including Scovill cards:** A selection of 19th-century merchant tokens, all round, all half dollar sized:

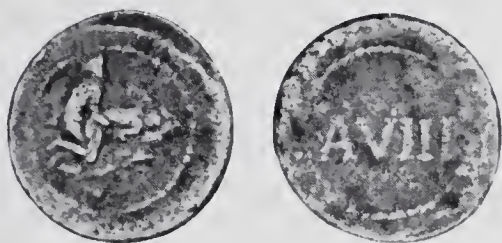
☆ Baker & Moody Hatters, 186 Lake Street, Chicago, Illinois. Brass. MS-65 ☆ Daniel Ball & Co., Grand Rapids, Michigan. Brass. EF-40 ☆ Fobes & Barlow, Water Street, New Haven, Connecticut. Copper. MS-63 RB ☆ Foster & Parry, Grand Rapids, Michigan. Copper. EF-40 ☆ A. Hopkins, 146 U.S. Block, Milwaukee, Wisconsin. Copper. Dark, partially silvered ☆ Pearson & Dana, 184 Lake Street, Chicago, Illinois. Copper. EF-40 ☆ S.T. Suit, Jefferson County, Kentucky. Copper. MS-63 RB ☆ A.B. Van Cott, Racine, Wisconsin. Brass. EF-40, a few stray marks ☆ A.B. Van Cott, Racine [sic], Wisconsin. Copper. EF-40. An interesting group, mostly Scovill, mid-19th century, with several exceptionally attractive pieces included. (Total: 9 pieces)

WORLD NUMISMATICS

The following selection is diverse and includes interesting large-format medals, selected patterns, high-grade specimens of circulation issues, and, in conclusion, an illustrious offering of Russian medals.

Rare Erotic Spintria of Ancient Rome

When in Rome...



- 2200 Ancient Rome. Anonymous issue from the time of Tiberius (22-37 A.D.). Copper erotic spintria. Type unlisted.** 149.3 grains; 23.3 mm; Die Alignment: 180°. VG. The surfaces are somewhat pitted and exhibit areas of dark brown and green patination. Higher points are lighter. The obverse features an erotic scene of a female on hands and knees, a male behind, holding her waist. Both figures appear to be on some type of platform, this being very unclear. The reverse type with AVIII at the center surrounded by a linear circle. The outer wreath which is usually present, is no longer discernible. Neither the obverse or reverse is illustrated in T.V. Buttrey's article, "The Spintriae as an Historical Source," printed in *The Numismatic Chronicle*, 1973.

A number of different varieties are known to exist, and at least 13 different erotic obverses appear in the literature. The reverses are found with varying Roman numerals, and at least one is known with the letters AVG. It is interesting to note that the positions do not seem to have any connection to the numerals on the reverses, as they are found in various combinations. It is also likely that the ancient use for these tokens had no connection to the designs used. This is evidenced in the fact that there exist contemporaneous non-erotic types with obverses featuring imperial portraits. Examples of both groups have been identified as sharing reverse types from the same dies, and the tokens are generally of similar fabric. This suggests that these issues are not only contemporary, but probably produced in the same workshop or mint. The specific purpose for which these were struck is not known today.

From Spink & Son, Ltd., June 2, 1973.

- 2201 Austria. 1873 25th Anniversary of Coronation of Franz Joseph I of Austria, 2 December 1873.** Dies by Jauner. Bronze. Round. 1,876.5 grains; 71.5 mm. Choice Proof.

Obverse with Arms of Austria at center, legends around, reverse with five figures, probably representing Athena (owl at her side); Ceres (winged, as an angel, with cornucopia and other grains in her hands); Victory (crowning the seated Franz Joseph); Mars (in full armor); and Justice (scales in hand), all around a seated figure of Franz Joseph, IMPERATORI / GRATA VINDOBONA [Vienna] in exergue. Lovely.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 955.

- 2202 France. 1873 Athena medal. Bronze.** 458.7 grains; 42.5 mm. Proof-60.

Obverse with head of Athena to right. Reverse with inscription in four lines: A RENIER CHALON 6 JUILLET 1873; plus inscription around wreath: LA COLONIE DES NUMISMATES BELGES A PARIS.

From RARCOA's sale of the Harry X Boosel "1873" Collection, April 1972, Lot 929.

Exquisite Hand-Wrought Tankard

From Germany

Circa 1685



- 2203 Germany. Hand-wrought silver tankard. Circa 1685, by silversmith Hans Georg Beltz, Berlin.** 79.6 troy ounces; Height: 275 mm. A beautiful 17th-century example of the European silversmith's art. The piece appears to be solid coin silver, inset with 61 coins, mostly German secular thalers of the numismatically popular "Wild Man" type from Brunswick-Wolfenbittel and Brunswick-Lüneburg. Between the coins, the field has something of a matte texture, and ornate repoussé flowers and foliage rise through the fields. These are also chased to increase the quality of their detail.

The base is a spreading domed style with nine thalers inset. These range in date from 1606 to 1644. The bottom portion flares out, and is smooth and gilt. The diameter across the base is approximately 197 mm. The top edge of the base, where it connects to the barrel is also smooth and gilt.

The barrel is approximately 160 mm. tall and 150 mm. in diameter. This part of the piece has 21 thalers inset, all from Brunswick-Wolfenbittel and Brunswick-Lüneburg and dating from 1604 to 1654. The top rim of the barrel flares out slightly, has a narrow lip, and is smooth and gilt.

The lid is domed with a broad, gilt lip around. Six Wild Man thalers are inset around the dome with the aforementioned floral design between. At the center is inset an apparent medallic issue of Friedrich Wilhelm (1640-1688), dated 1673. The reverse side of this medal bears the mark G.L., which corresponds to a die cutter named Gottfried Leygebe, who was in service at the Berlin / Kolln Mint from 1667 to 1683. Armorial and inscriptions are also found on the dome. Between the cover and its hinge stands an ornate ball finial with three silver minors of Albrecht III of Brandenburg-Ansbach (1634-1667).

The S-scroll handle is attached at top and bottom. On three sides of the handle are inset a total of 20 coins, some full-size minors being the same type as those on the finial, others have been cut down to fit the narrower lower portion of the handle.

The inside of the tankard is mostly gilt, save for the reverse side of the medal in the dome. At the center of the bottom of the barrel, there is inset a large silver medal of Friedrich Wilhelm.

The marks of the silversmith are found opposite the handle, on the lip of the lid, and on the lower rim of the base. This piece is clearly the fine work of an accomplished silversmith, a display item that will at once delight the numismatist and, equally, would be at home in a fine museum. From a numismatic viewpoint it will be especially appreciated as the thalers shown are early and very important. Indeed, we can easily envision that this will be a centerpiece or a talking point for any enthusiast in the field of European or German coinage.

- 2204 Germany (and Holland). 1641 Wedding medal. Gilt silver. AU.** A lovely European medal commemorating the marriage of William II of Orange to Princess Mary of England on May 12, 1641.

The obverse depicts the couple in fine 17th-century dress, with hands clasped. Cherubs emerge from clouds above to crown the betrothed with wreaths of myrtle. In the background appears the Vijverberg Palace in the Hague, and the surrounding countryside. At either side of the couple are Latin inscriptions which are the wedding vows of the couple. The inscription in the exergue translates, "William and Mary betrothed in London, May 12, 1641." The reverse features the couple, William as Pallas, helmeted and armored, and Mary as Pax accompanied by the genius of the Low Countries holding a bundle of seven arrows (the seven Provinces, Holland, Zealand, Utrecht, Guelders, Frisia, Groningen and Overijssel) and by Abundantia who holds a horn of plenty. A Latin inscription above translates, "The Prince as Pallas tramples bellona under his feet, and Peace flourishes, and bountiful Ceres in her divine favor confers abundance." (Description taken from one provided to Harry Bass by Mark M. Salton, January 1987.)

Made by Johann Blum, a medalist working in Bremen circa 1631-1660. He was in the employ of the Houses of Saxony, Brunswick, and Orange, and is respected as one of the masters of baroque medallic art.



- 2205 Great Britain. 1797 pattern "cartwheel" penny. Soho Mint. Peck-7. Copper. Plain edge. 427.9 grains; 36.0 mm. Gem Proof.** A lovely pattern of outstanding quality and appeal.

Obverse with bust of George III to right, GEORGIUS III·D:G·REX· around on broad rim, reverse with seated Britannia at center, BRITANNIA above on broad rim, branch at 3:00 and 9:00, wreath with SOHO in it below. A lovely design.

From Paramount's sale of February 1974, Lot 442.

- 2206 Great Britain. 1746 LIMA sixpence. KM-582.3. EF-45.** Rich slate gray toning on the obverse, silver gray on the reverse. A popular issue.

The word LIMA appears below the bust of George II on circulating (but not specimen Proof) 1746-dated silver coinage of Great Britain. LIMA was added to the dies to show that the source of the silver used to coin the pieces was from a Spanish treasure fleet captured off the coast of Peru by England's Admiral George Anson (1697-1762) while on his historic circumnavigation of the globe (1740-44). There was no love lost between Great Britain and Spain during the 18th century, and doubtless England's King George II enjoyed the opportunity to remind the English of his admiral's victory off the coast of South America, similar to what was done with the 1702-3 VIGO imprint under the reign of Queen Anne.

- 2207 Great Britain. 1746 LIMA half crown. KM-584.3. AU-50.** Deep golden gray toning on both sides. Problem-free, just slightly worn. An altogether pleasing example of this popular LIMA issue.

Purchased from Seaby, Ltd., London, August 9, 1971.

- 2208 Great Britain. MDCCLXXXIII (1783) Joseph Priestly medal by John Gregory Hancock. 286.0 grains; 35.8 mm. Silver. Plain edge. EF-45.**

Obverse struck in very high relief. Deep golden gray with a touch of blue iridescence on both sides. A few tiny rim marks noted. Obverse with bust of Priestly to right, dividing JOSEPHUS and PRIESTLY, I.G. HANCOCK F. below, reverse with laboratory bench and pot bellied stove, date in Roman numerals below.

Joseph Priestly (1733-1804) was a famed English clergyman and chemist, perhaps most famous for his discovery of "dephlogisticated air," now commonly called oxygen. In 1791, while a minister in Birmingham, England, his house and personal effects were burned by a mob because of his outspoken sympathies for French citizens during their revolution. He emigrated to the United States, settling in Northumberland, Pennsylvania, where he passed the remainder of his days. (In the 1950s an informative historical sign on the main route through the town included a précis of his life; we have not traveled through since about June 1960.)

John Gregory Hancock was a man of many talents and interests. Among other pursuits, he was a rare coin dealer, die sinker, and umbrella manufacturer, at one time situated at 19 Leather Lane in the High Holborn district of London. On this side of the Atlantic he is best remembered for his excellent work on certain Washington tokens of the early 1790s.

From New Netherlands Coin Co.'s sale of April 1972, Lot 555.

- 2209 Great Britain. MDCCCLIV (1854) Crystal Palace medal by Pinches, London. HK-8. White metal. Proof-63. Pale silver gray.**

A rare and beautiful medal seemingly struck to commemorate the opening for the season of the Crystal Palace in London in 1854, with a beautifully detailed full length portrait of Athena opening the portals of the palace, one door marked INDUSTRY, the other marked SCIENCE, a key in her right hand, a caduceus in her left, a lamb at her right foot, her helmet and owl at her left, machinery in the background, PINCHES in small letters in the exergue, reverse with rendition of the Crystal Palace, CRYSTAL PALACE arcs above, OPENED MDCCCLIV curves below, PINCHES in tiny letters below left of building, LONDON below right.

The Pinches firm was a prominent maker of medals for years thereafter. In the early 1960s New York dealer and entrepreneur tapped the firm to make certain restrikes and fancy pieces (none relating to the Crystal Palace, however) from old dies. Later, Pinches was acquired by the Franklin Mint.

Apparently, the compilers of the Hibler-Kappen reference thought that this was the New York Crystal Palace (which opened in 1853). The London Crystal Palace (as here depicted) opened on May 1, 1851. As to the MDCCCLIV (1854) date on the medal, we have no clue (but have not researched it). Obvious possibilities are an obvious misdating by Pinches, or the opening for the 1854 season.

- 2210 Holland. 1873 Rembrandt medal. Bronze. Plain edge. 109.1 mm. Bronze Proof.**

Bust of Rembrandt facing left on the obverse, life dates surrounding. Reverse depicts a painting done by Rembrandt and by 1873 in the Amsterdam Museum. Dies M.C. De Vries Jr. A beautiful and impressive medal that in itself is a work of art.

- 2211 Mexico. Republic. 1861-CH two reales. Mexico City Mint. KM-374.10. MS-63 PL.** Brilliant in the fields with some satiny gray toning on the design elements. Sharply struck in all areas. A superb representative specimen of the grade and type, made all the more appealing by the heavy contrast presented by its deep mirror fields and frosted devices.

2212 Mexico. Republic. 1875-FR eight reales. Guanajuato Mint. KM-377.8. MS-64. Sharply struck and highly lustrous with a touch of smoky topaz toning on both sides. The variety with dot in circle at the eagle's belly. Quality of this kind is seldom found, as the Cap and Rays eight-reales series saw heavy circulation in many corners of the world.

2213 Mexico. Republic. 1893-FG eight reales. Hermosillo Mint. KM-377.9. MS-63 PL. Highly reflective fields and frosted devices richly toned in iridescent blue and rose. A superb example (within the context of the assigned grade, of course) of Cap and Rays coinage.

2214 Switzerland. 1889 medal. Hane Waldmann, burgermeister of Zürich. Dies by W.M. Silver gilt on bronze. 2,759.5 grains; 69.8 mm. AU to Mint.

A very handsome medal featuring the bust of Waldmann on the obverse, German titlature around, reverse with full length standing knight, surrounded by heraldic panoply of shields and various weapons, holding a banner inscribed GRANDSON MURTEN / NANCY, these being the names of towns. Attractive designs and extraordinary engraving details are the highlights of this item, a medal that can be studied under low magnification for 10 minutes, with many fascinating details yet to be observed.

Purchased from Hank Rodgers, April 10, 1972.

2215 Odd and curious money. Ring money, very similar to that used by the Hmong tribe of northern Thailand. Silver. 5,607.3 grains; about 7" across. Circular, but open at the back for placement around the neck. The ends are hammered thin and turned sharply back upon themselves, giving the appearance of a bird's beak. The ends are handsomely engraved. Deep gray patina on all surfaces. An intriguing item.

This curious piece closely matches other examples of Hmong ring money as illustrated in Odd & Curious Money, Second Edition, 1991, by Charles J. Opitz.

A SPECIAL OFFERING OF RUSSIAN MEDALS



(photo reduced)

2216 Catherine II Coronation medal, 1762. Gold. 2,677.3 grains; 64.0 mm. **Proof-60.** Bust of Empress wearing Imperial crown on obverse, reverse with allegorical figures of Russia and Religion burning incense at altar, figure of Providence on clouds above, holding the royal crown and scepter. A very rare and equally desirable medal from the reign of Catherine the Great.



(photo reduced)

2217 Alexander I Obituary medal. Issued on the occasion of the death of the czar, 1825. Gold. 2,545.4 grains; 68.6 mm. **Proof-50.** Numerous scratches are noted, particularly on the obverse. Designed by K.A. Klep. Obverse with laureate bust of Alexander I right, encircled by a serpent and dated 1825. The reverse depicts the all-seeing eye with date, 1812, below.



(photo reduced)

2218 Academy of Sciences Centennial medal, 1826. Silver. 2,121.6 grains; 64.9 mm. **Proof-60.** Blue and violet toning. Dated 1826, executed by Tolstoy. Bust of Nicholas I right, reverse with Athena enthroned crowning a statue of Janus with wreath. Date in Roman numerals, MDCCCXXVI, in exergue.

Count Feodor Petrovitch Tolstoy (1783-1873) was a self-taught sculptor and medallist who became interested in the fine arts after his discharge from the Russian Marines. His style was inspired by classical works of art. Later in life, he was professor of sculpture and medallic art, and was elected vice president of the Imperial Academy of Fine Arts in St. Petersburg.



(photo reduced)

2219 University Buildings commemorative medal, 1838. Silver. 1,705.3 grains; 62.0 mm. **Proof-60.** Crescent toning on the reverse. Bust of Nicholas I left, reverse with Minerva surrounded by a globe, telescope, and other items relating to education. On her thigh she supports a tablet with the dates 1724 and 1835.



(photo reduced)

- 2220 **Nicholas I Obituary medal, 1855. Gold.** 2,961.4 grains; 68.3 mm. **Proof-62.** Some abrasions in the fields and a rather large edge knock at 8:00 relative to the reverse. Dies by Lialan. Bust of czar to right, with the all-seeing eye above, emanating rays around. Reverse Orthodox cross with Turkish crescent below. Another important and beautiful medal.

Alexander Lialan (1799-1861) graduated from the Academy of Fine Arts in St. Petersburg. He was appointed engraver of the Mint in 1824. From 1851 until his death 10 years later, Lialan was Professor of medal-engraving at the Academy.

- 2221 **Nicholas I Obituary medal, 1855. Copper.** 2,215.8 grains; 68.4 mm. **Proof-62.** Struck from identical dies as the preceding.



(photo reduced)

- 2222 **Nicholas I Obituary medal, 1856. Silver.** 1,820.3 grains; 64.8 mm. **Proof-63.** Similar to the preceding though somewhat lighter in weight. A nicely toned specimen with an attractive overall appearance.



(photo reduced)

- 2223 **Alexander II Coronation medal, 1856. Silver.** 2,009.1 grains; 64.5 mm. **Proof-62.** A nicely toned specimen. Dies executed by

Lialan. Reverse with the Imperial Russian two-headed eagle holding orb and scepter.

This is one of Lialan's best-known works.



(photo reduced)

- 2224 **Isaac Cathedral completion medal, 1858. Gold.** 2,628.5 grains; 65.4 mm. **AU-58.** Some nicks and abrasions, particularly on the reverse. Dies by Alexiev. Obverse with six medallions of emperors separated by laureate branches, reverse with the front view of the cathedral.

Basile Vladimirowitch Alexiev (or Alexieff) (1823-1881) received his education at the Technical Mining School of the Technological Institute at St. Petersburg. In 1845, he entered the mint as medallist-engraver. In 1871, Alexiev was appointed professor at the Russian Academy of Arts. The Dedication of the Isaac Cathedral medal is among his most famous works, another being the 100th Anniversary of the Foundation of the Order of St. George, another beautiful medal of which a silver example appears in an upcoming lot.

- 2225 **Isaac Cathedral completion medal, 1858. Copper.** 3,074.6 grains; 79.5 mm. **Proof-63.** Attractive chocolate brown surfaces. Similar to the preceding but larger in diameter and thickness.

- 2226 **Isaac Cathedral completion medal, 1858. Copper.** 3,295.3 grains; 79.5 mm. **AU-55.** Identical to the preceding, although not quite so well preserved.

- 2227 **Nicholas I St. Petersburg Monument commemorative, 1859. Copper.** 3,647.4 grains; 85.9 mm. **Proof-64.** Dies executed by Brusnitsin. Bust of Nicholas I to left with helmet topped by the Russian Imperial eagle. Reverse with equestrian monument.

Little is said of P.P. Brusnitsin in Forrer's *Biographical Dictionary of Medalists*, other than to note that he was professor of medallic engraving at the Academy of Arts at St. Petersburg, and that he passed away in 1871.

- 2228 **Nicholas I St. Petersburg Monument commemorative, 1859. Copper.** 3,574.6 grains; 86.0 mm. **EF-40.** Identical to the preceding, though harshly cleaned.

- 2229 **Russia's 300th Anniversary Monument commemorative medal, 1862. Copper.** 3,592.5 grains; 86.9 mm. **Proof-63.** Bust of Alexander II on obverse, reverse with monument.



(photo reduced)

2230 Academy of Arts Centennial medal, 1864. Silver. 3,920.5 grains; 87.1 mm. **Proof-63.** Obverse with small bust of Alexander II surrounded by inscription and laurel wreath. Reverse with three muses seated at the base of the statue of Catherine the Great.

2231 Pair of copper medals, both dated 1865: ☆ Busts of Catherine II and Alexander II on separate medalets on the obverse, reverse with beehive motif. 45mm. **Proof-62** ☆ Medal of Grand Duke Nicholas Alexandrovitch. Reverse with tomb and all-seeing eye. 35 mm. **Proof-55.** (Total: 2 pieces)



(photo reduced)

2232 Centennial of the Order of St. George commemorative medal, 1869. Silver. 2,542.9 grains; 71 mm. **Proof-65.** Lovely delicate lavender toning. Dies by Alexiev. Jugate busts of Alexander II and Catherine II left, reverse with the Order of St. George. A truly beautiful medal.

2233 Peter I 200th Anniversary of Birth commemorative medal, 1872. 2,202.8 grains; 62.3 mm. **Proof-60.** Medium toning. Dies by Baranov. Bust of Peter I left, reverse with six-line inscription. Dual dates 1672-1872 appear.

W. Baranov (or Baranoff) was a medallist and coin engraver active during the second half of the 19th century who resided in St. Petersburg. He is best known for a number of commemorative medals made during, and relating to, the reign of Czar Alexander II.

2234 Pair of copper medals, both grading Proof-60: ☆ Obverse with Catherine II right, reverse monument, date 1873 in exergue. 3,775.1 grains; 86.8 mm ☆ Conjugate busts of Catherine II and Alexander II on obverse, reverse with building (institute) and date, 1873. 3,287.7 grains; 79.2 mm. (Total: 2 pieces)

2235 Academy of Sciences medal. Royal visit on the occasion of the 50th Anniversary of the Academy, 1876. Silver. 572.5 grains; 42.3 mm. **Proof-62.** Lightly toned. Bust of Alexander II to right on obverse, dates 1826 and 1876 in conjoined wreaths, legends around on the reverse

2236 Academy of Sciences medal, 1876. Copper. 2,663.2 grains; 70.6 mm. **Proof-60.** Conjugate busts to right on obverse, reverse with figure of Athena seated, surrounded by books, telescope, globe, etc.

2237 Alexander I Centennial of Birth medal, 1877. Copper. 1,534.9 grains; 63.2 mm. **Proof-60.** Bust to right on obverse, reverse with five-line inscription and dual dates 1777-1877.

2238 50th Anniversary Technological Institute medal, 1878. Copper. 3,691.6 grains; 82.9 mm. **Proof-61.** Obverse with facing busts of Nicholas I and Alexander II and dual dates 1828 and 1878. Reverse with inscription.



(photo reduced)

2239 Alexander II Obituary medal, issued upon the occasion of the death of the czar, 1881. Heavy gilt, gold on bronze. 3,584.5 grains; 77.4 mm. **Proof-62.** A large medal, gilt, gold on bronze, with two test holes on the edge. Issued upon the death of Alexander II. Reverse is quite intricately done, depicting a kneeling female figure placing a wreath on the casket of the czar. Some faint museum inventory numbers can be seen in the fields on both sides. A lovely design overall.

2240 Alexander II Obituary medal, 1881. Copper. 3,166.5 grains; 77.9 mm. **Proof-60.** Same dies as the preceding.

2241 Alexander III medal, 1883. Silver. 1,235.0 grains; 51.3 mm. **Proof-60.** Busts of Alexander III and Empress Maria Feodorovna right, reverse with Imperial double eagle.

2242 Completion of Our Savior Cathedral medal, 1883. Copper. 3,753.7 grains; 77.8 mm. **Proof-60.** Obverse with small medalets of Alexander I, Nicholas I, Alexander II, and Alexander III, reverse with view of the cathedral.

2243 Salvation of the Royal family in Borky medal. Copper. 5,185.5 grains; 89.4 mm. **Proof-62.** Minor edge knock at 4:00. Obverse with angel and kneeling figure. Train wreck in exergue on obverse, seven members of the Royal Family depicted on reverse. An ink note of some sort is in the obverse field at 12:00, probably a museum inventory number or notation. A beautiful and fascinating item.



(photo reduced)

- 2244 Nicholas II medal, 1896. Silver.** 2,049.4 grains; 63.8 mm. **MS-62.** Busts of Nicholas II and Alexandra Feodorovna to left on obverse, reverse with Imperial Russian eagle. Rainbow toning.
- 2245 Pair of copper medals regarding the death of Alexander II in 1881, dated 1898:** ☆ 3,294.1 grains; 77.9 mm. **Proof-55.** Reverse legend includes Alexander III and Nicholas II and dates 1893 and 1898 respectively ☆ A smaller version of the medal. 384 grains; 33.8 mm. **AU-50.** (Total: 2 pieces)
- 2246 Alexander I Centennial medal, 1902. Copper.** 2,055.6 grains; 65.5 mm. **AU-55.** Nicholas II facing left and date, 1902, on obverse, reverse with Alexander I to right and date, 1802.
- 2247 Alexander I Centennial medal, 1902. Copper.** 1,966.2 grains; 66.0 mm. **EF-40.** Similar to the preceding but harshly cleaned.
- 2248 Centennial of the War Ministry medal, 1902. Copper.** 1,859.3 grains; 64.0 mm. **AU-50.** Busts of Alexander I and Nicholas II to left, reverse with seated figure of Athena and a youth with laurel wreath and sword.
- 2249 Medal with busts of the five czars from Alexander I to Nicholas II, 1902. Copper.** 2,562.0 grains; 71.7 mm. **EF-40,** harshly cleaned. Reverse with Imperial eagle and dates 1802-1902.
- 2250 Alexander III St. Petersburg Monument commemorative, 1903. Copper.** 3,042.2 grains; 77.1 mm. **AU-50,** harshly cleaned. Commemorates the monument to Alexander III, erected in St. Petersburg in 1903. Reverse with Nicholas II and date 1903.
- 2251 300th Anniversary of the Romanov family commemorative, 1913. Copper.** 3,152.9 grains; 74.8 mm. **AU-55.** Obverse with busts of Michael Romanov and Nicholas II, three-quarters facing, dual dates 1613-1913 in exergue, reverse with the czar and his people.
- 2252 Three-piece lot of copper medals:** ☆ Naval medal in honor of Count A.G. Orlov. 4,536.2 grains; 94.2 mm. **EF-40** ☆ Count G.C. Orlov. 4,584.8 grains; 92.5 mm. **AU-55.** Reverse with mounted rider in foreground and Moscow skyline in the background, dated 1771 in exergue ☆ A.S. Stroganov, Academy of Arts medal. 1,674.6 grains; 66.6 mm. **Proof-60.** (Total: 3 pieces)
- 2253 Pair of copper medals:** ☆ Large medal in honor of Count A.G. Orlov. 4,455.3 grains; 92.4 mm. **MS-63.** Identical to specimen in the last lot, but with superior definition on the reverse. ☆ A.S. Stroganov Academy of Arts medal, 1807. 2,006.3 grains; 65.9 mm. **AU-55.** (Total: 2 pieces)

2254 Copper medal quartette, average grade EF-45: ☆ 1903. 1,977.5 grains; 64.0 mm. Obverse with busts of Peter I and Nicholas II facing left, dates 1703-1903 on reverse with figure in clouds and Imperial Russian eagle ☆ 1909. 1,996.6 grains; 63.9 mm. Facing busts of Alexander I and Nicholas II with dates 1809-1909 on obverse, reverse with female figure with Caduceus and laurel wreath honoring the Ministry of Finance ☆ 1911. 3,139.0 grains; 76.9 mm. Medal with bust of Nicholas II, dated 1911 on the obverse, and with Alexander I and date 1811 on reverse. Harshly cleaned and badly stained ☆ 1912. 338.0 grains; 33.8 mm. Medal of Alexander III, monument on reverse. (Total: 4 pieces)

2255 Three silver jetons honoring Count Stroganov. Undated (c. 1800). Obverse with Royal Arms, reverse with STROGANOV at center, crown above. 145.9 grains average. 31.7 mm average. Each **EF-40** or so. (Total: 3 pieces)

CALIFORNIA SMALL DENOMINATION GOLD

Formation of the Collection

Our offering of the Harry Wesley Bass, Jr. Collection of California small denomination gold brings to the market one of the more extensive offerings of this specialty to cross the auction block in our time. Comprised of more than 300 lots, most of which consist of individual coins, the collection rivals many of the great cabinets that have gone before it. Indeed, the collection includes a number of rarities in the lofty R-8 category, plus four unlisted varieties of previously undescribed pairings. Over two dozen R-7 pieces plus hundreds of other specimens make this a veritable treasure trove for beginning and advanced California small denomination gold enthusiasts alike.

It seems that Harry Bass sought to buy California pieces in groups often with duplication, perhaps hoping someday to study them under magnification to appreciate their die characteristics and, hopefully, to make new discoveries—the philosophy he followed with certain United States pattern coins, particularly of the late 1870s. If anything, the distribution among Breen-Gillio numbers is eclectic, sometimes including multiples of rarities, but lacking common varieties. This is not altogether out of keeping with certain of his other interests. For example, our offering of the Bass Collection currency is laden with great rarities (such as Demand Notes, Interest Bearing Notes, etc.) but has only one variety among the dozens of notes in common Series of 1918 \$1 Federal Reserve issues. Perhaps, if Harry had collected art, he would have gathered a room full of Rembrandt oils, but would have only one or two modern limited-edition prints!

Fortunately for the present generation of numismatists, Harry Bass was possessed not only of an inquiring mind, but also with an acquiring mind. His desire to collect, gather, and own important numismatic items led him to purchase several holdings en bloc, including some notable groupings from his friends, Ron Gillio and the late Mike Brownlee (a few years ago we sold Mike's California gold at auction, under the title of the "Texas Collection"). Particularly notable among his acquisitions was a buy from Isadore Herman, of 270 pieces! Other well-known names in numismatics all shared in the friendship and acquaintanceship, the connoisseurship if you will, of Harry Bass. Our own firm as well as other names including the New Netherlands Coin Co. (John J. Ford, Jr.), Pine Tree Auction Co. (home for a time to Walter Breen, who with Ron Gillio co-authored the standard book on the series), "Quality" Sales Corp.

(Abner Kreisberg and Jerry Cohen); Stack's (Norman, Harvey, and Harvey's adult children, Larry and Susan), and Superior (the Goldberg family), are but some of the names that are associated with the present offering of California small denomination gold.

The Coins as a Part of History

These sparkling gold 25¢, 50¢, and \$1 coins were made over a long period of time, mostly from about 1852 until the 1880s. Those of the early years undoubtedly served as small change in the channels of commerce while at the same time providing interesting souvenirs of the Gold Rush. Later issues were mostly made as souvenirs and were highly prized by visitors to California and, in time, were avidly collected by numismatists.

When employee James Marshall discovered a few flakes of gold in the tail race of Sutter's Mill on California's American River on January 24, 1848, little did he dream that his discovery would start a "gold rush" that would bring tens of thousands of Americans and foreigners to what became the land of opportunity. Word spread to the East, including in December of that year when a large deposit of California gold was made at the Philadelphia Mint, and 1848 "CAL." \$2.50 pieces were coined from it. The next year the rush was on in full force, and adventurers arrived by sea and land. Almost immediately, a shortage of coins developed. To fill the need, "pinches" of gold dust were used for small transactions, while private firms such as Baldwin, Moffat, Miners Bank, and others produced coins, mostly of denominations from \$5 to \$20. The profit in making such coins seems to have been tenuous, as a \$10 gold coin usually contained over \$9.50 worth of precious metal. Had these firms made gold \$1 pieces, there would have been no financial advantage due to the work involved.

Stepping into the opportunity were several other entrepreneurs who produced a stream of interesting quarters, half dollars, and dollars by the simple expedient of ignoring the concept of high intrinsic value. Later evaluations of these coins show that many if not most of the early issues (from the 1850s) had melt-down values of 50% to 75% of face value, and ones of later years were sometimes worth only a fraction of the value given on them. The strategy worked, for although such coins were never a part of bulk transactions in which intrinsic value was important, they did circulate readily as pocket change. Moreover, they were more convenient to use and perhaps even worth more than the equivalent "pinch" of gold dust, which was apt to vary widely (sometimes brass filings were used to deceive!).

It is believed that these coins first made their appearance in commerce in 1852. In the August 25, 1852 issue of *The Daily Alta California*, a news dispatch was reprinted from the pages of the *New Orleans Picayune*, from a city which was at least a month distant in terms of travel:

"We were shown this morning a gold half dollar, California money, which is so much like the United States gold dollar piece that the best judges would be completely deceived at first glance. The half dollar piece is lighter in color, and somewhat smaller in diameter than the dollar. They are of private issue and have stamped on them, HALF-DOLLAR CALIFORNIA GOLD 1852."

Another event ties these small pieces in with everyday pocket change: On December 2, 1853, the sidewheel steamer *Winfield S. Scott* sank in heavy seas near Anacapa Island, some 30 miles off the coast of Santa Barbara. On board were 400 passengers, including many army officers heading east, and some \$884,861.50 in *treasure* bound for Panama under Captain Simon F. Blunt, U.S. Navy. More than a century later, a local scuba diver named Glenn E. Miller and some

friends located the wreck of the *Winfield S. Scott* and began salvage operations. On Memorial Day 1969, Miller and other divers including Paul Tizimoulis, publisher of *Skin Diver* magazine, and Jack McKenney, editor, went to the site. Dick Anderson, who later wrote several articles about the experience, including an account in the September 1969 issue of the *Skin Diver*, recalled:

"As soon as I hit water I began fanning the sand away from bedrock crevices. In less than five minutes I spotted what had to be a gold coin. It is hard to describe the thrill associated with such an event, but monetarily speaking it would be much like finding a hundred dollar bill in the middle of a field and knowing that there had to be a lot more of them around.

"I picked up the coin and looked at it. Even after 116 years of salty immersion the octagonal coin was in nearly perfect shape and the markings legible: '1 DOLLAR CALIFORNIA GOLD, 1853.' Part of the coin still glistened with the original mint lustre. I swallowed hard and continued fanning. In just moments I had uncovered two more gold coins: an octagonal half dollar and a round gold dollar."

Periods of Issuance

In September 1983, Walter Breen and Ronald J. Gillio released their magnificently researched and profusely illustrated California Pioneer Fractional Gold, a popular volume that was well-received at the time of publication and has become the definitive reference on the series to this day. Through Breen's research, we now divide the series into three separate periods.

Period One: Coins of this era were produced, either dated or undated, during the years 1852 through 1856. Many of these are of nearly the correct weight for the denomination, and when seen today show signs of actual circulation. Curiously enough, as Breen pointed out, many of the makers of these pieces were French in nationality. N. Deriberpe (or Deriberpie; both spellings occur), who signed his coins DERI or DERIB, was listed in an 1852 directory as being located at 58 Kearny Street, San Francisco, the same address which housed Antoine Louis Nouizillet, a jewelry manufacturer. It is now thought the initials DN appearing on certain issues represent a combination of the Deriberpe and Nouizillet names.

The maker's mark F.D. represents the firm of Frontier, Diviercy & Co., which did business from the rear of 81 Bush Street beginning in 1852 through 1859. Later in their history, they did business as Frontier & Co. in various locations around the city. The maker's mark, G.G., is thought to have stood for Gaime, Guillemont & Co., at 103 Montgomery Street, San Francisco, which was the San Francisco branch of an outfit with headquarters in New York City. It is now believed that Frontier, Diviercy & Co. made dies for the H. Guillemont pieces, as there is an interrelationship of letter and device punches.

The intermittent span between the ending of Period One coinage, around 1856, and the inception of Period Two pieces, around 1859, saw little or no actual production of California small denomination issues.

Period Two: This era began circa 1859, after a seeming lapse of two or three years in which no coinage from new dies is known to have occurred. This time saw a curious variety of pieces, mostly minted from 1859 to 1882, although some are *backdated* to as far back as 1852.

With the beginning of coinage from the San Francisco Mint in 1854, the two main manufacturers of these pieces, Frontier, Diviercy & Co. and Nouizillet & Routhier, are believed to have halted their production until 1859-1860 or so, when both firms again began minting coins. Made of a lower fineness than Period One coins, usually eight or 10 karat, they were frequently made as jewelry or souvenir items.

although some of the earliest Period Two coins probably circulated readily at face value.

Coins with the maker's mark "G" are thought to have been issued by Robert B. Gray & Co., 616 Merchant Street, San Francisco, circa 1859-1871, as successors to the firm of Nouizillet & Co. Some collectors attribute these same pieces to Ferdinand Gruner, the San Francisco engraver who advertised extensively during the same era and who cut the dies for the impressive 1855 Kellogg & Co. round \$50 gold coins.

Period Three: Coins of this era, produced from about 1883 until well into the early part of the present century, include pieces similar to those of Period Two, but bear earlier dates to prevent possible federal seizure and prosecution (shades of the 1652 Pine Tree shilling!). Nearly all of these are very light in weight and of low-grade alloy. It is probable that coins of this later period served primarily as souvenirs rather than as a circulating medium, for by this time the San Francisco Mint, opened in 1854, was producing fairly large quantities of silver coins with face values of less than a dollar.

Period Three coinage has an undefined end. Issuance of the pieces seems to have been a fairly continuous practice during the final quarter of the 19th century, at which time it is presumed they had no real value as a circulating medium, being rather a jewelry or souvenir item linking the days of the '49ers to this later era. Indeed, as late as 1916, M.E. Hart kept busy selling new (relatively) varieties of pieces bearing imprints of western states such as Montana and Idaho. He sold them in sets, as "Coins of the Golden West," at various fairs and exhibitions, and these too are now avidly collected by California small denomination gold specialists (our Boys Town Collection catalogue, 1998, gives more information about Hart).

Small California Coins in Numismatics

During the 1850s there were many cambists (listings of coins of various countries and their intrinsic values) distributed for the edification of the public and for use by banks and specie dealers. *Dye's Gold and Silver Coin Chart Manual*, published in New York in 1855, furnishes an example of a cambist that illustrated such pieces, in this instance a "California gold half dollar" assigned an exchange value of 48¢ and a "California dollar," 98¢. However, it seems unlikely that such coins would have been received for 48¢ and 98¢ respectively in New York City; otherwise, these pieces, of lower intrinsic value, would have been shipped there in quantity.

In 1860 the 2nd edition of Dr. Montroville W. Dickeson's *American Numismatic Manual* illustrated several small denomination California gold coins on Plate XIX and gave brief notices of them on pages 226-227. This was an expansion of the 1st edition, slightly differently titled as *American Numismatic Manual*, which had no pictures of the pieces. This may have been the first mention of them in a book expressly intended for coin collectors.

Their use as souvenirs was reflected in the Annual Report of the Director of the Mint, by James Pollock, for the fiscal year ending June 30, 1863. There can be no doubt that the Philadelphia Mint, with veteran numismatists Jacob R. Eckfeldt and William E. Dubois on the staff, was more aware of coin varieties being minted in California than any other government agency or institution at the time:

"It will not be amiss to give some public information in regard to

certain small octagonal gold coins, stamped '1/2 dollar, 1859,' and '1/4 dollar,' without any name, but believed to be coined in California, and sold as pocket pieces, or to gratify the eagerness of coin collectors. Their fineness varies from 425 to 445 thousandths, and the intrinsic value of the '1/2 dollar' is 11 cents, while that of the '1/4 dollar' is six and a half cents. They present a good appearance."

In general, California small denomination pieces made circa 1852-1856 were of significant intrinsic value, although short of the face values inscribed on them. No doubt they were a convenience in trade.

It is highly unlikely that California citizens would have accepted later issues, which were mostly grossly lightweight, as pocket change, although in his 1988 *Encyclopedia*, Walter Breen dismisses this thought with this comment: "This amount of underweight was doubtless ignored in token small change; anyone who might have objected most likely received some answer as 'better honest gold than adulterated dust.'" In fact, such pieces were hardly "honest gold," *Dye's Gold and Silver Coin Chart Manual* notwithstanding. It is to be remembered that beginning in 1855, the San Francisco Mint turned out a stream of 25¢ and 50¢ pieces (in silver) which made the little gold tokens somewhat redundant.

Regardless of the circumstances of their original use, today these little pieces of California gold are highly interesting from a numismatic viewpoint and are enthusiastically collected. Some varieties are very rare and valuable.

As a brief overview, denominations are three: 25¢, 50¢, and \$1. Formats are two: octagonal and round, the last being by far the scarcest. The combination of the \$1 denomination and the round shape is particularly elusive. Motifs are mostly either of the Liberty Head style (loosely copied from the contemporary gold dollar) or of an Indian Head design of a chief, or, in coinage a woman, in feathered headdress (perhaps the Indian cent was an inspiration, but delineations vary). Some other interesting designs were made, and all of these are highly collectible. Included are the Washington Head pieces of 1872, the State Arms of California, and a few that are tiny cousins of the large \$50 "slugs" with an eagle.

Important references on the series have been produced over a period of years by several authors including Edward M. ("Ed") Lee (*California Gold Quarters, Halves, Dollars*, 1932), R.H. Burnie (*Small California Territorial Gold Coins: Quarter Dollars, Half Dollars, Dollars*, 1955), Kenneth W. Lee (*California Gold Dollars, Half Dollars, Quarter Dollars*, 1970), David and Susan Doering (*California Fractional Gold*, 1980), and, as mentioned earlier, Walter Breen and Ron Gillio (*California Pioneer Fractional Gold*, 1983), the last being the text considered today to be the standard authority and the one used for attributions in the present offering.

Credits: Frank Van Valen was the cataloguer of the small denomination California gold. The editor (QDB) added a few comments and notes to the introduction, including some information from the new book, *The Treasure Ship S.S. Brother Jonathan* (which discusses the Winfield Scott in passing). Photography was by Douglas Plasencia. The entire Bowers and Merena organization helped with research and facilitation. Jack Tothoroh provided updated rarity information that was used to advantage.

All photographs of California small denomination gold pieces are enlarged to twice actual size.

OCTAGONAL 25¢ — PERIOD ONE

- 2501** A trio of octagonal quarters, all of the Liberty Head style: ☆ 1853 BG-101. Rarity-6-. VF-35. Nine stars obverse with “broken nose” details from polishing of the dies ☆ 1853 BG-102. Rarity-4. AU-50. Large Head, four obverse stars ☆ 1854 BG-105. Rarity-3. MS-60. Lustrous. Die State II. (Total: 3 pieces)



- 2502** 1854 Octagonal 25¢. BG-105. Rarity-3. Liberty Head. MS-65 PL. A highly lustrous and attractive gem with reflective fields and frosty devices presenting a strong cameo contrast. Five obverse stars and large head of Liberty, DOLLAR far to left in reverse design. Die State I, before polishing separates Liberty’s hair from the back of her coronet.

Finer than Lee:5; Heifetz:6; Texas:4004.

From our sale of the Newport Collection, January-February 1975, Lot 744. Although there are various towns named Newport, this sale was named after the consignor.

- 2503** 1854 Octagonal 25¢. BG-105. Rarity-3. Liberty Head. MS-64 PL. Highly reflective surfaces with frosted devices; some small obverse planchet flakes are present. A second nice example of the variety. Die State II, repolished obverse with Liberty’s hair separated from back of coronet.

Finer than Lee:5; Heifetz:6; Texas:4004.

As is the case with other varieties of the era, the head of Miss Liberty was adapted from the contemporary gold dollar portrait by Longacre.

Purchased from Isadore Herman, November 1973.

- 2504** 1855/4 Octagonal 25¢. BG-106. Rarity-4. Liberty Head. MS-64. Frosty and lustrous. Some faint obverse planchet flakes are evident. Four obverse stars. The popular variety with D and O of DOLLAR joined and with 5 in date boldly repunched in an attempt to hide the underlying 4.

Finer than Lee:6; Heifetz:7; equivalent to Texas:4005.

This overdate is from an unused die of 1854, perhaps made that year but not employed until 1855.

Purchased from Isadore Herman, November 1973.

- 2505** 1855/4 Octagonal 25¢. BG-106. Rarity-4. Liberty Head. MS-63 PL. Highly reflective fields and frosted devices. A second Mint State example of a popular early overdate variety. The rustic die workmanship lends interest to the study of these early pieces.

From our sale of the Newport Collection, January-February 1975, Lot 747.

- 2506** 1856-FD Octagonal 25¢. BG-107. Rarity-4. Liberty Head. MS-64. Lustrous matte-like surfaces. FD (for Frontier, Deviercy & Co.) maker’s mark on Liberty’s coronet. Die State II, struck from obviously clashed dies.

Purchased from Isadore Herman, November 1973.

- 2507** 1854 Octagonal 25¢. BG-108. Rarity-4. Liberty Head. MS-64. Highly lustrous and richly toned in iridescent rose and blue. Eleven obverse stars. The head style of this variety more closely resembles that of the federal gold dollar issues of the era then do most others—this effect due to the large open field area around the portrait. Struck from a shattered reverse die.

Finer than Lee:9; Heifetz:9; Texas:4008.

From Pine Tree Auction Co.’s sale of the Weimer Collection, March 1976, Lot 2657.

- 2508** 1854 Octagonal 25¢. BG-108. Rarity-4. Liberty Head. MS-62. Subdued lustre on satiny surfaces. Another attractive example of this popular variety.

The typical obverse die was made by punching the head in the center, individually adding stars and date numerals, and adding notches at the border for denticles.

Purchased from Isadore Herman, November 1973.

Octagonal Quarter Group

- 2509** Group of octagonal quarters, all Liberty Head unless noted: ☆ 1854 BG-108. Rarity-4. MS-60 ☆ 1855 BG-110. Rarity-5. MS-60 ☆ 1856 BG-111. Rarity-3 (2). MS-64 PL, and AU-58 ☆ 1859 BG-702. Rarity-3. MS-64 ☆ 1867 BG-709. Rarity-4. MS-64 ☆ 1871 BG-717. Rarity-3 (2). MS-64, and EF-40. Both Die State II ☆ **1872 Washington Head. BG-722. Rarity-4. MS-60** ☆ 1873 BG-728. Rarity-4. MS-63 ☆ 1860-G BG-731. Rarity-5+ (2). MS-60, and AU-58 ☆ **1863 BG-734. Rarity-7-. AU-58** ☆ 1864-G BG-735. Rarity-4. AU-50 ☆ 1868-G BG-746. Rarity-5+. AU-50 ☆ 1870-G BG-762. Rarity-4. EF-45. A nice mix of Period One and Period Two pieces. (Total: 16 pieces)

- 2510** 1856 Octagonal 25¢. BG-111. Rarity-3. Liberty Head. MS-65 PL. A superb prooflike gem with highly reflective surfaces and frosty devices creating a strong cameo effect. Federal style portrait with 12 stars around Liberty. Rare early state of Die State I, with heavy clash marks on both sides (these dies are later ground, causing a “broken nose” appearance on Liberty—see next lot).

Equivalent to Texas:4011.

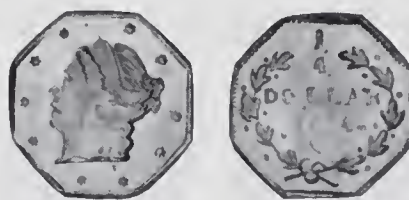
Purchased from Isadore Herman, November 1973.

OCTAGONAL 25¢ — PERIOD TWO

1864 Octagonal Quarter Rarity

BG-706, Rarity-6-

No Clash Marks, Perhaps Unique as Such



- 2511** 1864 Octagonal 25¢. BG-706. Rarity-6-. Liberty Head. MS-63. Highly lustrous with some moderate prooflike contrast. Ten obverse stars around a large head of Liberty. Free of the heavy clash marks that are virtually always seen on examples of this variety (as in the following lot, for example), and extremely rare as such; this may be the only specimen extant.

Equivalent to Lee:120; Texas:4017.

Purchased from Isadore Herman, November 1973.

- 2512** 1864 Octagonal 25¢. BG-706. Rarity-6-. Liberty Head. MS-63. Moderately prooflike with warm orange-gold tones on lustrous surfaces. Another fine example of this scarce variety, this with the usual heavy clash marks on both sides.

Equivalent to Lee:120; Texas:4017.

Purchased from Isadore Herman, November 1973.

- 2513** 1866 Octagonal 25¢. BG-708. Rarity-5. Liberty Head. MS-65. A frosty gem with attractive olive highlights. Among the finest known examples of this elusive variety. Large head of Liberty, nine stars around.

Finer than Lee:122; Heifetz:118; Texas:4019.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2665.

- 2514** 1867 Octagonal 25¢. BG-709. Rarity-4. Liberty Head. MS-65. A satiny problem-free gem with warm olive highlights on frosty surfaces. Another of the varieties with nine obverse stars around a large head of Liberty.

Finer than Lee:123; Heifetz:119; Texas:4020.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2666.

- 2515** 1868 Octagonal 25¢. BG-710. Rarity-6+. Liberty Head. MS-64. Lustrous satiny surfaces. A scarce variety within the Large Head style, nine stars around.

Finer than Lee:124; Texas:4021.

Purchased from Isadore Herman, November 1973.

- 2516** 1868 Octagonal 25¢. BG-711. Rarity-5. Liberty Head. MS-65. A lustrous satiny gem with pale olive toning highlights. Some weakness noted at the date, as struck, and typical for the variety. Fairly scarce, particularly so when in such a fine grade.

Finer than Lee:125; Heifetz:120; Texas:4022.

Purchased from Isadore Herman, November 1973.

- 2517** 1869 Octagonal 25¢. BG-712. Rarity-5. Liberty Head. MS-64. Lustrous satiny surfaces with rose highlights. Nine stars around large head of Liberty.

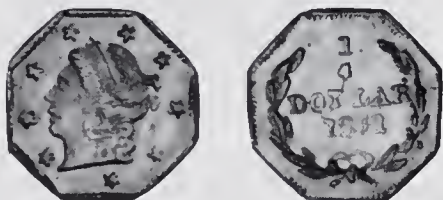
Equivalent to Lee:126; Texas:4023.

Purchased from Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2518** 1871 Octagonal 25¢. BG-714. Rarity-4. Liberty Head. MS-64. Lustrous warm golden surfaces. Another of the popular type with large head of Liberty and nine obverse stars.

Purchased from Goliad Corporation (Mike Brownlee), August 8, 1972.

Very Rare 1871 BG-715 25¢



- 2519** 1871 Octagonal 25¢. BG-715. Rarity-7-. Liberty Head. MS-65 or finer. A lovely frosty gem of extraordinary quality. One of the rarest varieties with nine stars and large head of Liberty. Perhaps just 10 or so examples of this variety are currently known. Reverse shattered at date and denomination. The die was probably discarded soon after this piece was struck, which may account for the rarity of the variety today.

Finer than Texas:4026.

Purchased from Ronald J. Gillio, 1975.

- 2520** 1871 Octagonal 25¢. BG-717. Rarity-3. Liberty Head. MS-65. A satiny gem of outstanding overall quality, highly lustrous and essentially prooflike in appearance. Die State II, struck from a heavily polished obverse die, with "broken nose" details at Liberty's profile.

Finer than Lee:131; Heifetz:125; Texas:4028.

The "broken nose" characteristics that occur in several California small denomination gold varieties are generally caused by excessive die polishing. This polishing typically removes a portion of the design at the bridge of Liberty's or the Indian's nose.

Purchased from Isadore Herman, November 1973.

Rare and Elusive 1871 25¢

BG-720, Rarity-7+



- 2521** 1871 Octagonal 25¢. BG-720. Rarity-7+. Liberty Head. MS-64. A satiny matte-like gem with rich olive and rose toning highlights. One of just a small handful of examples known of the variety, perhaps on the order of six or so pieces all told. Marginally finer than Texas:4031, that specimen called "perhaps the finest known" in our catalogue of that offering (which was Mike Brownlee's personal collection).

Finer than Lee:134; Texas:4031.

From our sale of the Newport Collection, January-February 1975, Lot 753.

Gem Mint State 1872 Washington 25¢



- 2522** 1872 Octagonal 25¢. BG-722. Rarity-4. Washington Head. MS-65 PL. Blazing golden lustre enhances the satiny design elements and mirrored fields. Sharply struck and exquisitely preserved. A lovely coin in all respects. Washington at his finest.

Equivalent to Lee:135; Heifetz:128; Texas:4033.

The Washington Head is a landmark issue within the series, representing as it does a distinctive type of octagonal quarter found only on BG-722, 723, and 724. Perhaps 300 to 500 pieces are known across all three varieties. Also of interest is the variety in the round format, BG-818.

Purchased from Isadore Herman, February 1973.

Popular 1872 Washington Head 25¢



- 2523** 1872 Octagonal 25¢. BG-722. Rarity-4. Washington Head. MS-65. A satiny gem with strong lustre and a sharp strike. Large date and obverse stars, no berries in reverse wreath. Among the most popular of all design types in the series, owing of course to the presence of our *Pater Patria* on the obverse. A lovely gem.

Equivalent to Lee:135; Heifetz:128; Texas:4033.
Curiously, the Washington Head gold 25¢ issues were omitted from W.S. Baker's 1885 book, *Medallic Portraits of Washington*, no doubt an error.
Purchased from Isadore Herman, November 1973.

Another Gem Washington Head 25¢



- 2524 1872 Octagonal 25¢. BG-722. Rarity-4. Washington Head. MS-65.** Satiny surfaces display strong lustre and a bold strike; warm olive highlights add to the overall appeal. A third pleasing gem specimen of a perennially favorite design type.
Equivalent to Lee:135; Heifetz:128; Texas:4033.

Yet Another Gem Washington Head 25¢



- 2525 1872 Octagonal 25¢. BG-722. Rarity-4. Washington Head. MS-65.** Another lovely gem Washington Head octagonal quarter, fully lustrous and essentially prooflike. Warm olive iridescence adds to the overall charm.
Equivalent to Lee:135; Heifetz:128; Texas:4033.
This offering of multiple gem examples of this scarce and popular design type is highly unusual!
Purchased from Isadore Herman, February 1973.
- 2526 1872 Octagonal 25¢. BG-722. Rarity-4. Washington Head. MS-64 PL.** Olive iridescence glows on mirror fields and satiny motifs. Strike, surfaces, and eye appeal are well above average for the assigned grade.
Purchased from Isadore Herman, February 1973.

Rare 1872 Washington Head BG-723 25¢



- 2527 1872 Octagonal 25¢. BG-723. Rarity-6-. Washington Head. MS-63.** Lustrous with rose toning highlights. A rare Washington type that is eagerly pursued by specialists in the California small denomination gold series and collectors of Washingtonia as well. Obverse as BG-722 but repolished, new reverse with seven berries in the wreath. This variety is considerably rarer than BG-722.
Finer than Lee:136; Heifetz:129; Texas:4034 (ex Norweb).
Purchased from Ronald J. Gillio, 1975.

Another Rare BG-723 Washington Head 25¢



- 2528 1872 Octagonal 25¢. BG-723. Rarity-6-. Washington Head. MS-62.** Lustrous yellow gold surfaces. Slightly bent, noticeable but not distracting, and quite possibly a result of the coining process. A second specimen of this rare Washington design type.
Finer than Lee:136; Heifetz:129; Texas:4034 (ex Norweb).
From RARCOA's sale of January 1973, Lot 13.

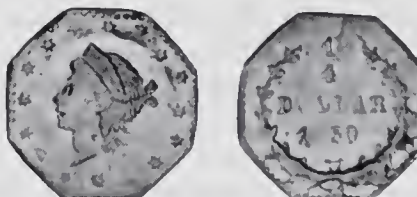
Important 1872 Washington Head 25¢ Rarity BG-724, R-7



- 2529 1872 Octagonal 25¢. BG-724. Rarity-7. Washington Head. MS-63.** A frosty orange-gold specimen of the rarest and most important of the Washington Head quarter issues. Small Date, Small Stars obverse. Nicely struck and fully lustrous. The ready equal to Texas:4035, that called "perhaps finest known" in its catalogue. A variety that is seldom found nicer, and seldom offered for sale in any grade. *A major opportunity!*
Finer than Lee:137; equivalent to Texas:4035 (ex Garrett IV, March 1981, Lot 2150).
Purchased from Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2530 1873 Octagonal 25¢. BG-728. Rarity-4. Liberty Head. MS-64.** Lustrous orange-gold surfaces. Large Head of Liberty with 13 stars of varying sizes around, date below. Die State II, shattered reverse die with retained cud in wreath at 5:00.
Finer than Texas:4039.
Purchased from Ronald J. Gillio, 1975.

Elusive 1860-G BG-730 25¢ Rarity Small Liberty Head by Gray



- 2531 1860-G Octagonal 25¢. BG-730. Rarity-7. Liberty Head. MS-60.** Lustrous. Petite Head of Liberty with 15 stars around, "G" (for Robert B. Gray & Co.) beneath, date on reverse. One of just a half dozen or so specimens known of this rare variety. From a shattered reverse die, "more extensively broken than on any other coin in this series, explaining early discard and rarity," as noted by Breen. A splendid opportunity for the alert California small denomination gold specialist.
Significantly finer than Texas:4040.
Purchased from William Hall, April 1975.

- 2532** 1866-G Octagonal 25¢. BG-740. Rarity-6. Liberty Head. MS-64 PL. Deep golden orange mirrors surround lightly frosted design elements. A fairly rare variety, one of the Petite Heads, this with 13 stars around and maker's mark "G" below bust, and with denomination in shield on reverse. Formerly a Rarity-7 variety, but more specimens have surfaced in the past few years. Still scarce and desirable, particularly at the assigned grade.

Finer than Texas:4050.

Purchased from Isadore Herman, November 1973.



- 2533** 1867-G Octagonal 25¢. BG-741. Rarity-6-. Liberty Head. MS-60. Rich golden orange toning on bright and lustrous surfaces. A fairly rare variety with Petite Head of Liberty on the obverse and with the denomination within a shield on the reverse.

Purchased from Isadore Herman, November 1973.

- 2534** 1867-G Octagonal 25¢. BG-741. Rarity-6-. Liberty Head. AU-58. Lustrous with deep orange toning, particularly on the obverse. A second pleasing specimen of a fairly elusive variety.

Purchased from Isadore Herman, November 1973.

Important 1868-G 25¢ Rarity

BG-744, R-8



- 2535** 1868-G Octagonal 25¢. BG-744. Rarity-8. Liberty Head. AU-50. Deep orange with areas of violet on both sides. Fairly lustrous. A seldom-offered variety that is missing from nearly all major collections of California small denomination gold; for instance, this rare variety was conspicuously absent from the Texas Collection, one of the most important and complete cabinets ever formed within the series. This lot has "opportunity" written all over it!

From our sale of the Newport Collection, January-February 1975, Lot 751.

- 2536** 1869-G Octagonal 25¢. BG-748. Rarity-5+. Liberty Head. MS-63 PL. A satiny, lustrous specimen with claims to a higher grade. Obverse with 13 stars around Liberty, G below bust, shield and date reverse.

Finer than Texas:4057.

Purchased from Isadore Herman, November 1973.

- 2537** 1876 Octagonal 25¢. BG-750. Rarity-6-. Liberty Head. MS-64 PL. Warm orange toning on reflective surfaces. A lovely example of an elusive Liberty Head variety that was called Rarity-8 in the Texas Collection; a few more examples have come to light since 1992, hence the drop in its rarity rating.

Purchased from Ronald J. Gillio, 1975.

- 2538** 1869-G Octagonal 25¢. BG-751. Rarity-5. Liberty Head. MS-64 PL. Highly reflective surfaces show strong lustre and lovely olive toning highlights. Difficult to locate in Mint State grades.

Significantly finer than Texas:4060.

Purchased from Isadore Herman, November 1973.

- 2539** 1870-G Octagonal 25¢. BG-752. Rarity-5+. Liberty Head. MS-60 PL. Lustrous with red-orange toning present on the obverse. A fairly elusive variety, one that is typically encountered in circulated grades. An important type issue, as this is the only octagonal quarter variety of the date with a shield denomination reverse; all the other varieties of the date have an unadorned fraction in the reverse denomination.

Finer than Texas:4061.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2540** 1870-G Octagonal 25¢. BG-755. Rarity-5+. Liberty Head. MS-63 PL. Reflective fields and frosty motifs exhibit rich golden highlights. Variety with long hair ribbon at Liberty's bun and 13 crude six-pointed stars on the obverse.

Finer than Lee:165; Texas:4064.

Purchased from Isadore Herman, November 1973.

- 2541** 1870-G Octagonal 25¢. BG-757. Rarity-6. Liberty Head. MS-64 PL. Reflective surfaces and frosty devices show warm orange highlights. An elusive variety, one that is quite difficult to locate in Mint State. The second L and the A in DOLLAR are boldly repunched.

Purchased from Ronald J. Gillio, 1975.

- 2542** 1870-G Octagonal 25¢. BG-759. Rarity-4. Liberty Head. MS-64 PL. Deep orange toning graces lustrous prooflike surfaces. Sharply struck. Obverse with maker's mark "G" crowded into base of Liberty's portrait.

Significantly finer than Texas:4067.

From Superior's sale of the Ruby Collection, February 1975, Lot 1321.

A Sizable Group of Octagonal 25¢ Pieces

- 2543** A group of octagonal quarters, with Liberty and Indian Head styles included. Liberty Heads: ☆ 1870-G BG-759. Rarity-4. MS-63 PL ☆ 1871-G BG-768. Rarity-4. MS-60 PL ☆ 1874/7874 BG-776. Rarity-5. MS-60 ☆ 1870 BG-789. Rarity-5. MS-63. The "Lantern Jaw" variety ☆ 1857 BG-1301. Rarity-2. MS-63 PL. One of the back-dated Period Three issues. Indian Heads: ☆ 1872/1 BG-790. Rarity-4 (4). MS-64 PL (2), and MS-63 (2) ☆ 1872 BG-791. Rarity-3 (2). MS-64 PL, and MS-60 ☆ 1873 BG-794. Rarity-6+. MS-63 ☆ 1875 BG-798. AU-58. Deeply toned ☆ 1876 BG-799. Rarity-4. MS-64 ☆ 1880 BG-799J. Rarity-4. MS-64 (2) ☆ 1880 BG-799X. Rarity-4. MS-63. A nice group. (Total: 17 pieces)

- 2544** 1870-G Octagonal 25¢. BG-761. Rarity-5. Liberty Head. MS-64 PL. Reflective fields and frosty devices form a nice cameo contrast. Date and maker's mark on obverse below Liberty. The popular variety with the date spaced as 1 87 0.

Finer than Texas:4069.

From Stack's sale of July 1987, Lot 954.

- 2545** Pair of octagonal Liberty Head quarters, both MS-63 PL: ☆ 1870-G BG-763. Rarity-4 ☆ 1871-G BG-767. Rarity-3. (Total: 2 pieces)

- 2546** Two octagonal Liberty Head quarters, both Rarity-3: ☆ 1871-G BG-765. AU-58 ☆ 1871-G BG-767. MS-63 PL. (Total: 2 pieces)

- 2547** 1871-L Octagonal 25¢. BG-770. Rarity-5. Liberty Head. MS-63 PL. Lustrous satiny surfaces and well-struck design elements form an appealing combination. The first octagonal quarter dollar issue of California Jewelry Co. (Levison Bros.), the successors to Gray & Co. On the reverse, the O in DOLLAR is noticeably lower than the other letters.

Much finer than Texas:4078.

Purchased from Ronald J. Gillio, 1975.

Very Rare 1874 Quarter Dollar

BG-773, Rarity-8
Believed Finest Known



- 2548 1874 Octagonal 25¢. BG-773. Rarity-8. Liberty Head. MS-65 PL. Highly lustrous with attractive olive highlights and proof-like surfaces. A prized rarity, one whose Rarity-8 status has survived for years. Needless to say, this variety is lacking in most collections in any grade; even the notable Texas Collection lacked an example. In fact, Breen and Gillio could not find a single auction offering. A prooflike gem such as this is probably the finest known of the variety.

A Second BG-773 25¢ Rarity



- 2549 1874 Octagonal 25¢. BG-773. Rarity-8. Liberty Head. MS-63. Lustrous with warm orange-gold highlights. Incredibly enough, here is a second Mint State specimen of this great rarity. Seldom does even one example of BG-773 appear in any grade; two Mint State specimens in the same sale is a practically unheralded event.

Rare 1874 Octagonal 25¢

BG-775, High Rarity-7



- 2550 1874 Octagonal 25¢. BG-775. Rarity-7+. Liberty Head. MS-63 PL. Lustrous with attractive orange highlights. A rarity in all grades; the best the Texas Collection could muster was a prooflike MS-60 specimen (and that was the Heifetz specimen). Small federal style bust on obverse. The point of Liberty's bust joins firmly to the 1 of the date on this variety.

Finer than Texas:4082 (ex Heifetz:164).

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1975, Lot 2680.

- 2551 1876 Octagonal 25¢. BG-780. Rarity-5. Liberty Head. MS-63. Lustrous with deep orange and olive highlights. A choice Mint State specimen of the *Baby Head* variety. Die State I, before the dies have clashed.

Finer than Lee:187; Heifetz:169; Texas:4086.

Purchased from Ronald J. Gillio, 1975.

- 2552 1872/1 Octagonal 25¢. BG-790. Rarity-4. Indian Head. MS-65 PL. Highly lustrous. The mirror fields and frosted design motifs form a sharp and pleasing contrast. Die State II, from

clashed dies, with a cud connecting the sixth obverse star to the rim. Some faint obverse planchet laminations are present, as struck. A very popular overdate variety.

Finer than Texas:4095.

Purchased from Isadore Herman, November 1973.

- 2553 1872 Octagonal 25¢. BG-791. Rarity-3. Indian Head. MS-65. A lustrous and satiny gem. Thin numerals in date, Indian's lowest hair curl touches 7 in date. Obverse edge cud at 3:00 partly obliterates the star there, and completely covers several denticles; *this die state was not noted by Breen*. A lovely gem example of the octagonal planchet Indian Head design type.

Finer than Texas:4096.

The obverse die of BG-791 was later altered, with a 3 punched over the 2 in the date, thus creating BG-792. Examples of BG-792 have a cud at the 3:00 position, as does the BG-791 offered here. Evidently the specimen in this lot is the latest state of the BG-791 obverse.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2681.

- 2554 1873 Octagonal 25¢. BG-794. Rarity-6+. Indian Head. MS-64. Warm golden toning on satiny surfaces. Nicely struck. A scarce and desirable variety in an outstanding state of preservation. Hair curls joined to 73 in date.

Finer than Lee:201; Jay Roe/Heifetz:179; Texas:4099.

Purchased from Isadore Herman, November 1973.

- 2555 1874 Octagonal 25¢. BG-795. Rarity-4. Indian Head. MS-64. Lustrous, satiny, and sharply struck. A faint planchet lamination, as struck, crosses the Indian's cheek. The *Low Date* variety.

Finer than Lee:202; Texas:4100.

- 2556 Group of four 1874 quarters, all BG-795, a Rarity-4 issue: MS-64 (2), MS-63 PL, and MS-63.

- 2557 1875 Octagonal 25¢. BG-797. Rarity-4. Indian Head. MS-63. Lustrous with pale rose toning highlights. The *Large Stars* variety, with date from numeral punches.

Purchased from William Hall, April 1975.

- 2558 1876 Octagonal 25¢. BG-799. Rarity-4. Indian Head. MS-64. Lustrous orange-gold surfaces show warm olive toning. Die State I, with sawtooth border denticles (this obverse die is later polished, causing thin, attenuated denticles). An attractive coin overall.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2559 1876 Octagonal 25¢. BG-799C. Rarity-5+. Indian Head. MS-63 PL. A lovely specimen with strong cameo details and a sharp strike. The scarce variety with the R of DOLLAR attached to the adjacent leaf.

Purchased from William Hall, April 1975.

- 2560 1880/70 Octagonal 25¢. BG-799H. Rarity-6+. Indian Head. MS-60. A lovely cameo with deep mirror fields and frosty central motifs. A scarce and desirable overdate, with the underlying 7 plainly visible behind the second 8 of the date. Walter Breen considered this variety "the crudest portrait among all the regular Large Indians."

Finer than Lee:213; Texas:4109.

- 2561 1880 Octagonal 25¢. BG-799J. Rarity-4. Indian Head. MS-64 PL. Lustrous reflective fields and satiny motifs exhibit deep orange-gold toning, particularly at the rims. The *Wide Date* variety. An attractive coin for the grade.

Finer than Texas:4111.

John Beck, of Pittsburgh, died in 1925, leaving behind a rich collection emphasizing gold, although also including the largest hoard of 1856 Flying Eagle cents ever gathered. It remained untouched for nearly half a century.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 614.

- 2562** 1881 Octagonal 25¢. BG-799M. Rarity-5. Indian Head. MS-64 PL. A lovely near-gem specimen with strong lustre and a high degree of cameo contrast. Deep orange-gold highlights on both sides. The Large Head style of the obverse Indian portrait crowds the peripheral design elements.

Finer than Lee:217; Texas:4114.

- 2563** 1881 Octagonal 25¢. BG-799O. Rarity-4. Indian Head. MS-64 PL. A deeply mirrored specimen of near-gem quality with strong cameo contrast on both sides. Choice for the grade, and a lovely coin overall.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

Important 1868 Octagonal Indian 25¢

BG-799R, High Rarity-7



- 2564** 1868 Octagonal 25¢. BG-799R. Rarity-7+. Indian Head. MS-64. A highly lustrous coin with a prooflike obverse field and a sharp strike. The Indian's lowest curls touch the 6 and 8 in the date. A rare back-dated issue, and probably among the finest examples of the variety extant.

Finer than Texas:4119 (ex Lee:223).

The elusive variety offered here, BG-799R, is one of the handful of varieties whose rarity rating has actually *increased* in the 15 years since the publication of *California Pioneer Fractional Gold* by Walter Breen with Ronald J. Gillio. As the popularity of collecting California small denomination gold has grown, the rarity ratings within the series have adjusted. More and more specimens of certain varieties have come to light since Breen's (and those who came before him—namely Adams, Doering, Lee, Roe, *et al*) research efforts. With the sharing of information that comes from numismatic camaraderie, collectors of the series have exchanged notes and findings, the end results being much more accurate and reliable than the information available just 15 years ago. Much of the rarity information given here is courtesy of Jack Tothoroh, a long-time specialist in the series and a fine friend of our firm.

Purchased from Isadore Herman, November 1973.

"1852" Octagonal Quarter Rarity

BG-799V, Rarity-7+

A Connoisseur's Prize



- 2565** 1852 Octagonal 25¢. BG-799V. Rarity-7+. Indian Head. MS-64 PL. Highly lustrous with deep cameo contrast between the frosty orange-gold motifs and deep mirror fields. A classic rarity, a variety that is missing from virtually every major collection of California small denomination gold. The Texas Collection, for instance, did not contain one. The change in the rarity rating from Rarity-8 (in 1992) to Rarity-7+ (today) indicates a few more specimens have become known to collectors. However, this is still a rare variety. From the same obverse die as BG-799U, but coupled with Breen's reverse B (in place of the usually seen reverse C). The very rare back-dated variety with the 1 in the date joined to Indian's bust, and with the Indian's hair connected to the 5 and 2 immediately below.

Purchased from Isadore Herman, November 1973.

Rare 1880 Aztec Head 25¢



- 2566** 1880 Octagonal 25¢. BG-799W. Rarity-6+. "Aztec" Indian Head. MS-65 PL. Warm orange-gold toning on both sides. A lustrous cameo-like gem of impeccable quality and eye appeal. A rarity in all grades. Wide Date, obverse stars arranged six left, seven right. Die State I, reverse bow normal (this die feature is later crudely recut), and rare as such.

Finer than Lee:226; Texas:4122.

From our sale of the Newport Collection, January-February 1975, Lot 758.

- 2567** 1880 Octagonal 25¢. BG-799X. Rarity-4. Indian Head. MS-65. Highly lustrous orange-gold surfaces. Another of the popular *Aztec Head* varieties, this with obverse stars distributed five left, eight right. Die State II, reverse bow crudely recut. Choice overall.

Finer than Texas:4123.

From our sale of the Newport Collection, January-February 1975, Lot 757.

Elusive 1882 Octagonal Quarter

BG-799CC, Rarity-7

Young Indian Head



- 2568** 1882 Octagonal 25¢. BG-799CC. Rarity-7. Young Indian Head. MS-64 PL. Deep golden iridescence on both sides. The devices are frosty and contrast nicely with the reflective fields. The Young Indian Head variety, about which Breen wrote: "Whether one collects by maker, type, or date, this is the climax of the Indian Heads and the key coin of the series." The only 1882-dated octagonal quarter. Important at this grade level.

Finer than Lee:231 and 733; Texas:4127.

ROUND 25¢ — PERIOD ONE

- 2569** Undated Round 25¢. BG-204. Rarity-6. Liberty Head. MS-63. A lovely coin, sharply struck and highly lustrous. A very scarce variety, struck circa 1852-53. Obverse with 12 stars around a Petite Head of Liberty, reverse with O of DOLL broadly repunched. Choice for the assigned grade.

Finer than Lee:4132.

BG-204 is the only Period I issue with the denomination spelled as DOLL.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2689.

Round Liberty Head 25¢ Group

- 2570** Selection of Liberty Head round quarters, all undated unless noted: ☆ BG-204. Rarity-6. EF-45 for sharpness, holed and plugged ☆ BG-206. Rarity-5+ (2). MS-60, and EF-45 ☆ BG-207.

Rarity-6+, EF-40 ☆ BG-221. Rarity-4, MS-60 ☆ BG-222. Rarity-3 (2). MS-63, and MS-60 ☆ BG-224. Rarity-3 (3). MS-63, MS-62, and AU-58 ☆ 1856 BG-229. Rarity-4 (2). EF-40, and VF-35 ☆ 1870 BG-808. Rarity-3. MS-63 ☆ 1871 BG-809. Rarity-4. AU-58 ☆ 1873 BG-817. Rarity-3 (2). MS-63, and MS-62 ☆ 1864 BG-821. Rarity-5+. MS-62. (Total: 17 pieces)

Desirable 1853 Round 25¢

BG-209, Rarity-7



- 2571 1853 Round 25¢. BG-209. Rarity-7. Liberty Head. MS-62 PL.** Highly lustrous. Mirror surfaces exhibit rich golden toning. An important rarity in all grades. Reverse with round top to 3 in date, reversed 4 in fraction. The head style is similar to federal gold dollars of the era.

Finer than Lee:22.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2572 Undated Round 25¢. BG-221. Rarity-4. Liberty Head. MS-63 PL.** Flashy surfaces exhibit iridescent rose, sky blue, and orange. Die State II, faint reverse crack from rim to lowest right leaf. A beautiful representative of the grade and design type by Antoine Nouzillet. Forming an entire collection of California small denomination gold pieces of this *quality* would be a world-class accomplishment.

From RARCOA's sale of January 1973, Lot 19.

- 2573 Undated Round 25¢. BG-222. Rarity-3. Liberty Head. MS-64.** Highly lustrous with a modest cameo contrast. Variety with 12 obverse stars around a federal-style head of Liberty. Struck circa 1852-54. Die State I, perfect dies (the reverse later develops cracks).

Finer than Texas:4146.

Purchased from Isadore Herman, November 1973.

- 2574 Undated Round 25¢. BG-222. Rarity-3. Liberty Head. MS-63.** Lustrous with olive toning highlights. Another nice example of this popular variety. Die State I, perfect dies.

Purchased from Isadore Herman, November 1973.

- 2575 Undated Round 25¢. BG-223. Rarity-4. Liberty Head. MS-62.** Lustrous. On a slightly wavy planchet, not uncommon for the variety. Obverse with 12 stars and point of Liberty's bust firmly attached to a star. Die State I, lower left inner berry visible on the reverse.

From our sale of the Newport Collection, January-February 1975, Lot 763.

- 2576 Undated Round 25¢. BG-224. Rarity-3. Liberty Head. MS-64.** Highly lustrous with rich orange toning. Point of Liberty's bust touches star.

Finer than Texas:4148.

Purchased from Isadore Herman, November 1973.

Unlisted Die Combination Round Liberty 25¢

Obverse of Breen-224, New Reverse



- 2577 Undated Round 25¢. "BG-224A." Rarity-8. Liberty Head. AU-58.** Lustrous medium gold surfaces. Currently a rare issue owing to its combination of the known obverse die of BG-224 with a reverse die that is similar to, but not the same as, that of BG-224 (see note below). This fact was first pointed out in our sale catalogue of the Newport Collection, where the piece was described as: "Unlisted in Lee. Obverse same as that found on Lee 3-C, but reverse has 16 berries instead of 14." We have assigned a Rarity-8 rating for this elusive variety until further research uncovers other specimens from this die pair. One of the most important opportunities in this section of the sale.

This reverse differs from that of BG-224 (as well as those of BG-221 through 223, which also are similar and of the dateless reverse style) in several ways. Chief among these is the berry count, as mentioned in the earlier description from the Newport Collection catalogue. Other differences are apparent in such diagnostics as the ends of the wreath stems at the bottom of the reverse, and the placement of the numerator in the reverse fraction in relation to the wreath ends. Another obvious difference is noted at the A of DOLLAR; that letter appears short and squat on the reverse of the offered coin.

From our sale of the Newport Collection, January-February 1975, Lot 761.

- 2578 1855 Round 25¢. BG-226. Rarity-6. Liberty Head. AU-55.** Lustrous with warm orange toning. Regarding this variety, Breen noted: "Always shows heavy break joining coronet to fifth and sixth stars, smaller die failure below bust point." This specimen is apparently from an early state of the obverse die, as there are only tiny vestiges of the breaks Breen mentions. A rare variety in all grades.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2693.

- 2579 1855 Round 25¢. BG-227. Rarity-5. Liberty Head. MS-63 PL.** Highly lustrous with reflective fields and frosty devices. A fairly scarce variety. Die State IV, small yet advanced reverse die cracks.

Significantly finer than Texas:4151.

- 2580 1856 Round 25¢. BG-230. Rarity-4. Liberty Head. MS-65.** A highly lustrous and frosty gem with a prooflike obverse and a sharp strike. Die State I, faint cracks developing on Liberty's portrait. The variety with 12 obverse stars and a faint fraction bar.

Much finer than Texas:4154.

From RARCOA's sale of January 1973, Lot 25.

- 2581 1859 Round 25¢. BG-801. Rarity-4. Liberty Head. MS-64 PL.** A brilliant and lustrous coin of near-gem quality; indeed, few would hesitate to apply the gem appellation to this piece. Large, crude head style, 10 stars around. On the reverse, the top leaves of the wreath act as the fraction bar and the R of DOLLAR is broadly repunched. From the earliest state of the obverse die, with a faint vestige of the maker's mark "FD" present on Liberty's coronet (this fades quickly from the die).

Large Liberty Head punch, as seen on this and certain other Frontier & Diviercy dies. The neck truncation is straighter and there are other differences between this and the Liberty Head used on the firm's 50¢ pieces.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2695.

- 2582** 1866 Round 25¢. BG-804. Rarity-4. Liberty Head. MS-64 PL. Incredible lustre on olive-gold surfaces. One of the popular DOLIAR reverse varieties.

Much finer than Texas:4158.

The curious DOLIAR spelling is actually the result of poor spacing of the letters in the reverse denomination; the lower (viewer's) left serif of the A overlaps the horizontal base of the preceding L, causing it to look like an I.

From our sale of the Newport Collection, January-February 1975, Lot 765.

- 2583** 1866 Round 25¢. BG-804. Rarity-4. Liberty Head. MS-63. Warm olive and rose toning on lustrous surfaces. Seven obverse stars, one below, none above Liberty.

Much finer than Texas:4158.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2696.

- 2584** 1867 Round 25¢. BG-805. Rarity-5+. Liberty Head. MS-64. Frosty olive-gold surfaces. The scarce variety with the multiple-punched R of DOLLAR firmly embedded in the adjacent wreath, and with a boldly repunched 7 in the date.

Finer than Lee:236; Texas:4159.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2698.

- 2585** 1868 Round 25¢. BG-806. Rarity-4. Liberty Head. MS-65. Frosty, sharp, and lustrous. In short, a lovely gem specimen. Die State I, no reverse die break.

Equivalent to Texas:4160.

- 2586** 1868 Round 25¢. BG-806. Rarity-4. Liberty Head. MS-65. Lustrous and frosty, a second pleasing gem specimen. Die State II, reverse die breaks at top of wreath and fraction.

Equivalent to Texas:4160.

- 2587** 1870 Round 25¢. BG-808. Rarity-4. Liberty Head. MS-65. A lustrous gem with pleasing olive highlights. The variety with a "fourfold twist" in place of a bow at the bottom of the reverse wreath.

Significantly finer than Texas:4161.

- 2588** 1871 Round 25¢. BG-809. Rarity-4. Liberty Head. MS-65. A satiny gem with lustrous surfaces and pleasing olive toning. Seven obverse stars, two berries inside each branch of the reverse wreath.

Finer than Lee:240.

Purchased from Ronald J. Gillio, 1975.

- 2589** 1871 Round 25¢. BG-812. Rarity-5+. Liberty Head. MS-65. A frosty and lustrous example of the scarce variety with the date low and to the right on the reverse. Warm olive toning graces both sides.

Finer than Texas:4164.

From our sale of the Newport Collection, January-February 1975, Lot 767.

- 2590** 1871 Round 25¢. BG-813. Rarity-4. Liberty Head. MS-62. Lustrous. Same Liberty Head as the preceding lot, but now with 13 stars (in place of seven) around and date below Liberty on the obverse, moved there from the reverse. Die State II, head of Liberty shows extensive raised areas from die rust.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2707.

- 2591** 1872 Round 25¢. BG-814. Rarity-6-. Liberty Head. MS-64 PL. Highly lustrous with strong cameo contrast present on both sides. A lovely near-gem example of a scarce Liberty Head quarter dollar variety.

- 2592** 1873 Round 25¢. BG-817. Rarity-3. Liberty Head. MS-63. Lustrous with modest prooflike properties. Obverse with 13 stars around Liberty, some of them very small; reverse wreath with six berries left, seven berries right.

Equivalent to Texas:4169.

Purchased from Isadore Herman, November 1973.

Popular 1872 Washington Head 25¢



- 2593** 1872 Round 25¢. BG-818. Rarity-4. Washington Head. MS-64. A lustrous and frosty example, one that is choice for the grade. Date below, 13 stars around bust of Washington to left on obverse, wreath reverse. A pleasing near-gem specimen of one of the most desirable and popular types in the California small denomination gold series. Scarce in relation to the everlasting demand for this design type.

Finer than Texas:4170.

The round counterpart to the octagonal BG-722, 723, and 724 issues. The obverse of this popular design type shows up in later use as a jeweler's charm, clearly marked as such on the reverse.



- 2594** 1872 Round 25¢. BG-818. Rarity-4. Washington Head. MS-64. Highly lustrous. Some prooflike reflectivity is noted on both sides, quite unusual for a variety that is nearly always seen with frosty surfaces. A second attractive example of the popular Washington Head variety.

Finer than Texas:4170.

- 2595** 1872 Round 25¢. BG-818. Rarity-4. Washington Head. MS-63. Delightful olive iridescence graces the frosty surfaces of this lovely round Washington quarter. Always popular.

Equivalent to Lee:248; Texas:4170.

Round Liberty Head Quarter Group

- 2596** A selection of Liberty Head round quarters: ☆ 1860/50 BG-819. Rarity-5. AU-55 ☆ 1863 BG-820. Rarity-6. AU-50 ☆ 1865 BG-822. Rarity-4. MS-60 ☆ 1867-G BG-825. Rarity-4. MS-60 ☆ 1869-G BG-827. Rarity-6-. AU-58 ☆ 1869-G BG-828. Rarity-5 (2). MS-63, and Net F-12, once mounted ☆ 1870-G BG-835. Rarity-3. AU-50 ☆ 1871-G BG-838. Rarity-3 (3). MS-63, EF40, and Net EF40. (Total: 11 pieces)

- 2597** 1865 Round 25¢. BG-822. Rarity-4. Liberty Head. MS-63 PL. A lovely cameo example with warm golden highlights on both sides. Obverse with 14 stars around Liberty, reverse with low 5, date repunched.

Continual repolishing of the obverse die (which makes its first appearance as BG-820) and repunching of the stars (BG-822) has now resulted in stars that can more accurately be called "blobs," as many of the stars more closely resemble hearts or spades from a deck of playing cards than they do stars.

- 2598** 1869-G Round 25¢. BG-828. Rarity-5. Liberty Head. MS-64. A lustrous gem, at least within the context of the grade. Lovely

yellow gold surfaces. From a heavily polished obverse die, with just a fragment of Liberty's lip details in the field.

Finer than Texas:4180.

From Superior's sale of the Ruby Collection, February 1975, Lot 1320.

- 2599** 1870-G Round 25¢. BG-835. Rarity-3. Liberty Head. MS-63. Highly lustrous. Small federal-style head of Liberty with 13 stars around, date and maker's mark "G" below bust.

Finer than Texas:4186.

From our sale of the Newport Collection, January-February 1975, Lot 766.

Unlisted 1870-G Quarter Die Combination

Obverse of BG-835, Reverse of BG-835/839



- 2600** 1870-G Round 25¢. "BG-835A." Rarity-8. Liberty Head. MS-63. Lustrous light golden orange surfaces. Unmistakable obverse of BG-835 with straight area on rim above uppermost stars. Reverse with die cracks from rim to wreath at 3:00, 6:00, 9:00, and 12:00, as on BG-839 (which Breen called "shattered die of BG-834"). A rarity that has yet to appear in sufficient numbers to alter the Rarity-8 rating we apply for the issue.

Important 1871-G Liberty Head 25¢ Rarity

BG-837, High Rarity-7



- 2601** 1871-G Round 25¢. BG-837. Rarity-7+. Liberty Head. MS-63 PL. Lustrous orange-gold surfaces show decent cameo contrast. Thought to be just the second example of the variety known at the time of purchase; a few more specimens have surfaced in the ensuing 23 years, but not enough to sharply alter the rarity rating of the variety. This rare variety has a tell-tale obverse die crack that connects the bottoms of all the date numerals.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2710.

- 2602** 1871-G Round 25¢. BG-838. Rarity-3. Liberty Head. MS-64 PL. Lustrous with attractive olive toning highlights. A lovely near-gem example of the variety with repunched 7 in date and repunched maker's mark "G."

Finer than Texas:4189.

- 2603** Quintette of round Liberty and Indian Head quarters. Liberty Heads: ☆ 1871-G BG-839. Rarity-4. MS-60 ☆ 1871-G BG-840. Rarity-4. MS-60 ☆ 1870 BG-867. Rarity-5. MS-63. Indian Heads: ☆ 1876 BG-853. Rarity-5+. MS-63 ☆ 1872/1 BG-870. Rarity-3. EF-45. (Total: 5 pieces)

- 2604** 1871-L Round 25¢. BG-841. Rarity-5. Liberty Head. MS-63 PL. Lustrous. The first round quarter dollar issue of the California

Jewelry Co., owned by the Levison Brothers, hence the maker's "L" mark. Variety with 8 in date punched low into the denticles.

- 2605** 1873 Round 25¢. BG-842. Rarity-6+. Liberty Head. MS-64. Lustrous with splashes of orange and olive toning. Small federal-style head of Liberty with 13 stars around and date below. Large Date variety, an elusive issue.

Finer than Texas:4193.

From Stack's sale of July 1987, Lot 963.

1874 Round Quarter Rarity

BG-845, R-7



- 2606** 1874 Round 25¢. BG-845. Rarity-7. Liberty Head. MS-63 PL. Highly reflective fields and frosted devices form a pleasing cameo contrast. A choice Uncirculated example of a very rare variety. No berries in the reverse wreath.

Finer than Lee:272.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2713.

- 2607** 1876 Round 25¢. BG-850. Rarity-6+. Indian Head. MS-62. Flashy olive-gold surfaces show strong lustre and some proof-like reflectivity. A rare issue, one of the Small Indian Head varieties.

From Stack's sale of July 1987, Lot 965.

- 2608** 1876 Round 25¢. BG-853. Rarity-5+. Indian Head. MS-63. A lustrous specimen with plenty of eye appeal. Small Indian Head obverse with 13 stars around, and a large gap between stars three and four.

Finer than Texas:4204.

1876 Round Liberty 25¢ Rarity

BG-856, High Rarity-7



- 2609** 1876 Round 25¢. BG-856. Rarity-7+. Liberty Head. MS-62. Lustrous with rich rose toning highlights in the recessed areas. Some reverse striking weakness is noted, not unusual for the variety. An attractive Mint State specimen of a very rare and desirable variety. Point of bust dramatically divides 1 and 8 in date.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2610** 1871-H Round 25¢. BG-859. Rarity-6. Liberty Head. MS-64. A lustrous golden orange example of the Low Head variety; the top of the maker's mark "H" is embedded in the truncation of Liberty's neck. Rare so fine.

Finer than Lee:285; Texas:4209.

- 2611** 1871-H Round 25¢. BG-861. Rarity-5. Liberty Head. MS-64. A dashing mix of lustre and eye appeal radiates boldly from the satiny surfaces. A faint obverse edge abrasion is seen at 8:00.

Finer than Lee:287; Texas:4211.

From our sale of the Newport Collection, January-February 1975, Lot 770.

- 2612** 1871-H Round 25¢. BG-864. Rarity-6-. Liberty Head. MS-65. Strong lustre and orange-gold highlights on satiny surfaces. A gem specimen of the scarce variety with smallest date and large stars on the obverse, and with the maker's mark "H" firmly embedded in Liberty's neck.

1871-H Round 25¢ With Unrecorded Reverse

Obverse of BG-864, Believed Unique



- 2613** 1871-H Round 25¢. "BG-864A." Rarity-8. Liberty Head. MS-60. Deep rose and violet toning on lustrous surfaces. The obverse is clearly that of BG-864, while the reverse differs from the recorded varieties in the Breen-Gillio reference (see note below). Believed to be unique at the present time.

On the reverse, the two bottom central berries inside the wreath line up with the A in CAL directly above, one berry directly under each foot of the A. No other plated reverse in the Breen-Gillio reference (of those coupled with the 1871-H issues of BG-857 through 865) matches this reverse; the plainest proof of this is seen at the above-mentioned berry alignment.



- 2614** 1870 Round 25¢. BG-867. Rarity-4. Liberty Head. MS-64. Highly lustrous. A lovely near-gem example of the popular *Goofy Head* variety, one that is seldom offered in Mint State grades. Struck on a planchet that has a natural crack from the obverse rim at 3:00, in a zig zag pattern to the tip of Liberty's jaw; when held up to the light, the crack can be seen through. Obverse with 13 stars around Liberty, very small and irregular in shape.

Finer than Texas:4216.

- 2615** 1872/1 Round 25¢. BG-868. Rarity-5+. Indian Head. MS-65 PL. Highly lustrous with frosted devices and mirrored fields. A popular overdate variety with repunched 8, and with 1 visible behind the 2 in the date. An attractive specimen overall.

Finer than Texas:4217.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2616** 1872/1 Round 25¢. BG-869. Rarity-4. Indian Head. MS-64. Lustrous orange-gold surfaces. A popular overdate. The 8 in the date repunched, and a rim cud extends to the 2 in the date. Additionally, the reverse is heavily shattered with a sizeable retained cud within the wreath details.

- 2617** 1872/1 Round 25¢. BG-870. Rarity-3. Indian Head. MS-63 PL. Brilliant with frosty motifs and reflective fields. A popular variety with type collectors. Obverse stars split six left, seven right. Die State II, obverse cud at 72 of date.

- 2618** A quintette of 1872/1 round quarters, all BG-870 and all Rarity-3: ☆ MS-62 (3), MS-61, and MS-60. (Total: 5 pieces)

- 2619** 1873 Round 25¢. BG-872. Rarity-6-. Indian Head. MS-65. A lustrous gem with strong design features and olive toning highlights. Scarce so fine. The elusive variety with a period after the date but without a period after CAL on the reverse.

Finer than Texas:4221.

From Stack's sale of July 1987, Lot 964.

- 2620** 1873 Round 25¢. BG-874. Rarity-6+. Indian Head. MS-64 PL. A delightful prooflike specimen of near-gem quality, richly toned in deep orange-gold. Strong cameo contrast present on both sides. Rare so fine.

Finer than Texas:4222 (ex Jay Roe/Lee:298; Heifetz:260).

- 2621** 1874 Round 25¢. BG-876. Rarity-4. Indian Head. MS-65 PL. Lustrous devices and reflective fields show warm olive highlights. A lovely gem specimen of the moderately scarce variety with low 7 in the date. The first of five Uncirculated examples of the variety offered.

Finer than Texas:4224.

- 2622** A selection of round quarters, all Indian Heads unless noted:
☆ 1874 BG-876. Rarity-4 (4). MS-64 PL, MS-64 (2), and MS-63
☆ 1875 BG-878. Rarity-4. MS-64 ☆ 1876 BG-879. Rarity-4. MS-62 ☆ 1855 BG-1302. Rarity-2. MS-60. One of the back-dated Period Three issues of New York jeweler Herman Kroll. (Total: 7 pieces)

- 2623** 1875/3 Round 25¢. BG-877. Rarity-6. Indian Head. MS-64. Lustrous golden surfaces. A rare variety, particularly in such high grade. Large 5 in date. Die State III, crack from rim to fifth obverse star.

Finer than Lee:301; Texas:4225.

- 2624** 1875 Round 25¢. BG-878. Rarity-4. Indian Head. MS-64 PL. Deeply prooflike, with highly reflective fields and frosted design elements forming a strong cameo contrast. An attractive coin overall. The Small 5 variety; that numeral leans noticeably to the left. Die State II, obverse die shattered.

Finer than Texas:4226.

- 2625** 1876 Round 25¢. BG-879. Rarity-4. Indian Head. MS-63 PL. Rich olive-gold toning on both sides. Stars away from the Indian's portrait, no period after CAL on the reverse.

Purchased from Ronald J. Gillio, 1975.

- 2626** 1876 Round 25¢. BG-881. Rarity-5+. Indian Head. MS-60. Deep olive toning on lustrous surfaces. Obverse with 10th star joined to tip of feather.

Equivalent to Texas:4229 (ex Norweb, October 1987, Lot 1086).

1876 Round Indian 25¢ Rarity

BG-882, High Rarity-7



- 2627** 1876 Round 25¢. BG-882. Rarity-7+. Indian Head. MS-64 PL. Highly reflective fields and frosty motifs display strong lustre and warm olive toning highlights. One of the prize rarities among the round quarter dollar issues. The specimen in the Texas Collection was called: "One of perhaps just two or three

examples currently known," and rated Rarity-8 in that sale. A few more specimens of this variety have come to light since that sale, yet at its new level, Rarity-7+, the rarity is still a factor of some importance. Final star and 76 of date nearly touch Indian's curls.

Equivalent to Lee:306; Texas:4230.

From Stack's sale of July 1987, Lot 966.

2628 1880/76 Round 25¢. BG-885. Rarity-4. Indian Head. MS-63 PL. A lovely prooflike specimen with olive toning highlights present on both sides. An attractive coin overall, choice for the assigned grade. The "Written Date" variety, with hand-engraved numerals in lieu of the usually punched date.

2629 1855 Round 25¢. BG-886. Rarity-6. Indian Head. MS-64. Warm olive-gold surfaces show satiny lustre. A scarce and desirable variety. The ninth and 10th obverse stars are broadly repunched.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

2630 1881 Round 25¢. BG-887. Rarity-4. Indian Head. MS-64 PL. Fully frosty devices and deep mirror fields are toned in lovely orange-gold hues. Variety with even-shaped stars, die line connecting final star to feather, date away from hair.

Finer than Texas:4235.

From Superior's sale of the Ruby Collection, February 1975, Lot 1322.

2631 1852 Round 25¢. BG-891. Rarity-5+. Indian Head. MS-63 PL. Mirror fields and frosty design motifs display warm olive highlights. A choice Mint State example of a fairly scarce variety. One of the back-dated issues, probably struck 25-30 years after the "1852" date on the coin.

Finer than Texas:4239.

Purchased from Isadore Herman, November 1973.

OCTAGONAL 50¢ — PERIOD ONE

Popular 1853-FD Octagonal 50¢

Desirable Eagle Reverse Type



2632 1853-FD Octagonal 50¢. BG-302. Rarity-4. Liberty Head. MS-63. A lovely coin, richly toned in deep violet and gold at the rims. A popular type with Liberty obverse and eagle with arrows and rays reverse, sometimes called the "peacock" reverse. The maker's mark "FD" (for the firm of Frontier & Deviercy), appears in the obverse field behind Liberty's head. Typically found well circulated, as this early type actually saw heavy circulation in everyday commerce.

Finer than Texas:4242.

The presence of rays behind the eagle on the reverse of BG-302 has caused some students of the series to apply the name "Peacock reverse" to this type. As can be seen, however, the eagle has tail feathers that extend below and behind the arrow it is perched upon. Most likely the rays around the eagle are in imitation of the circulating quarter and half dollar federal coinage of 1853.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

2633 1853-FD Octagonal 50¢. BG-302. Rarity-4. Liberty Head. MS-60. Warm orange-gold lustre on both sides. A second attractive Mint State example of the desirable eagle or "peacock" reverse type.

Finer than Texas:4242.

2634 1853-FD Octagonal 50¢. BG-302. Rarity-4. Liberty Head. MS-60. Lustrous with iridescent rose toning on both sides. A final Mint State example of the popular eagle style reverse.

Finer than Texas:4242.

Scarce 1853-FD Octagonal Half Dollar



2635 1853-FD Octagonal 50¢. BG-304. Rarity-6. Liberty Head. MS-62. Lustrous with deep orange-gold highlights and essentially prooflike surfaces. A scarce variety, this with head of Liberty on the obverse and maker's mark "FD," above date, and with the reverse denomination as 1/2 DOLLAR within a beaded circle. One of the Period One circulating varieties.

Finer than Texas:4244.

From Stack's sale of July 1987, Lot 967.

2636 Group of octagonal half dollars, all Liberty Heads: ☆ 1854 BG-305. Rarity-4 (3). MS-62 PL, EF-40, and Net VF-20 ☆ 1854-FD BG-306. Rarity-4. MS-63 ☆ 1854-N BG-308. Rarity-4. AU-58 ☆ 1855-N BG-309. Rarity-6. MS-60 ☆ 1859 BG-902. Rarity-4. MS-60. (Total: 7 pieces)

2637 1854-N Octagonal 50¢. BG-306. Rarity-4. Liberty Head. MS-64 PL. A lustrous golden coin of near-gem quality, with strong reflectivity and grand eye appeal. Small federal-style head of Liberty with 10 stars around and date below on obverse, reverse with 1/2 DOLLAR in beaded circle, maker's mark "FD" below and outside of circle. Die State II, obverse heavily polished, date fragmented.

2638 1856 Octagonal 50¢. BG-307. Rarity-6. Liberty Head. MS-60. Lustrous with orange and olive toning highlights. An elusive variety with 13 stars around Liberty on the obverse and a star below the date on the reverse. Difficult to locate in Mint State.

Significantly finer than Texas:4247.

On the reverse, the 2 in the fraction is broadly repunched.

Purchased from Ronald J. Gillio, 1975.

2639 1855-N Octagonal 50¢. BG-309. Rarity-6. Liberty Head. MS-64. Lustrous with attractive olive and rose iridescence on both sides. Large head of Liberty with 13 stars around, date but no star in wreath. A lovely near-gem example of a fairly rare variety.

Much finer than Texas:4249 (ex Garrett IV, March 1981, Lot 2169).

Purchased from Ronald J. Gillio, 1975.



2640 1855-N Octagonal 50¢. BG-309. Rarity-6. Liberty Head. MS-62. Warm orange highlights on lustrous surfaces. Large Head

style with 13 stars around Liberty, date, denomination, and maker's mark on reverse.

Finer than Texas:4249.

Purchased from Ronald J. Gillio, 1975.

Rare 1856-N Octagonal Half Dollar

BG-310, Rarity-7



- 2641** 1856-N Octagonal 50¢. BG-310. Rarity-7. Liberty Head. AU-58. Highly lustrous with warm orange tones in the recessed areas. A rare and desirable variety, indeed, one of the few varieties that was *not* represented in our sale of the Texas Collection. Even at "just" AU-58, its desirability is undeniable. Maker's mark "N" for Antoine Louis Nouizellet & Co., below bow on reverse wreath.

From Stack's sale of July 1987, Lot 968.

- 2642** 1856-N Octagonal 50¢. BG-311. Rarity-4. Liberty Head. MS-63 PL. Richly toned in deep orange-gold. Choice for the grade. Same obverse as BG-310, reverse very similar, maker's mark "N" below bow.

Easily equivalent to Lee:52; Texas:4250.

From RARCOA's sale of Auction '80, August 1980, Lot 1883.

OCTAGONAL 50¢ — PERIOD TWO

- 2643** 1859 Octagonal 50¢. BG-902. Rarity-4. Liberty Head. MS-64. Satiny orange-gold surfaces with warm lustre on both sides. Variety with 11 obverse stars of various sizes around head of Liberty. Weakly struck at DOLLAR and the date on the reverse, typical for the variety. A lovely near-gem example.

Finer than Texas:4252.

Purchased from Ronald J. Gillio, 1975.

- 2644** 1867 Octagonal 50¢. BG-905. Rarity-5+. Liberty Head. MS-65. Lustrous and frosty with attractive olive highlights. An elusive variety, particularly in gem condition. Some weakness of strike on the reverse, a typical state for this variety.

Finer than Texas:4254 (that piece ex Norweb:1088, October 1987).

- 2645** 1868 Octagonal 50¢. BG-906. Rarity-5+. Liberty Head. MS-65. Satiny with lively lustre and pale olive toning. A scarce variety, recognizable by the double berry to the left of the 1 in the date.

Equivalent to Lee:321; Texas:4255.

From Stack's sale of July 1987, Lot 970.



- 2646** 1870 Octagonal 50¢. BG-909. Rarity-6+. Liberty Head. MS-64. Highly lustrous with essentially prooflike surfaces. An elusive and seldom-seen variety. Small shrunken berry to right of R in DOLLAR.

Purchased from Ronald J. Gillio, 1975.

- 2647** 1871 Octagonal 50¢. BG-911. Rarity-4. Liberty Head. MS-64. Subdued lustre on pale golden surfaces. Obverse with nine stars around Liberty and a stray hair curl above her hair bun.

Finer than Texas:4260.

Purchased from Ronald J. Gillio, 1975.

- 2648** 1871 Octagonal 50¢. BG-912. Rarity-4. Liberty Head. MS-63. Lustrous yellow gold surfaces. Eight five-pointed obverse stars.

Equivalent to Texas:4261.

Purchased from Ronald J. Gillio, 1975.

- 2649** **Group of octagonal Liberty Head half dollars:** ☆ 1871 BG-912. Rarity-4. MS-60 ☆ 1872/1 BG-914. Rarity-5. MS-62 ☆ 1873 BG-915. Rarity-4. Net F-12, holed ☆ 1856-C BG-916. Rarity-5. Net VG-8, ex jewelry ☆ 1864-G BG-917. Rarity-5. AU-50 ☆ 1870 BG-920. Rarity-5. AU-58 PL. (Total: 6 pieces)

- 2650** 1881 Octagonal 50¢. BG-913. Rarity-5. Liberty Head. MS-60. Subdued lustre on satiny orange-gold surfaces. Wide Date variety, no berries in reverse wreath.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2651** 1872/1 Octagonal 50¢. BG-914. Rarity-5. Liberty Head. MS-64. Lustrous golden surfaces. Popular overdate variety with 13 stars around, date below bust of Liberty, OL in DOLLAR boldly repunched on the reverse.

Significantly finer than Texas:4263.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2652** 1873 Octagonal 50¢. BG-915. Rarity-4. Liberty Head. MS-65 PL. A lustrous olive-gold cameo specimen that holds up well under close scrutiny. A gem of the utmost appeal, sharply struck and nicely preserved. Of the quality of which great collections are built upon, a coin that would be just as at home in an advanced collection as in a high-grade California small denomination gold coin type set.

Finer than Texas:4264.

From Superior's sale of the Ruby Collection, January 1975, Lot 1325.

- 2653** 1864-G Octagonal 50¢. BG-918. Rarity-5. Liberty Head. MS-65 PL. Nicely struck, with frosty motifs and reflective fields toned in rich orange-gold. A superb gem specimen of the popular *Caricature Head* variety. The maker's mark is actually a G; Breen called it "C," but careful examination reveals it to be a broken (or lightly impressed) G mark from the firm of Gray & Co.

Much finer than Texas:4267 (ex Garrett IV:2170).

- 2654** 1869-G Octagonal 50¢. BG-919. Rarity-4. Liberty Head. MS-64 PL. Lustrous with pale olive and rose highlights. The variety with CAL. GOLD HALF DOL and date in reverse wreath.

Finer than Texas:4268.

- 2655** 1870-G Octagonal 50¢. BG-922. Rarity-4. Liberty Head. MS-63. Lustrous with rich orange-gold highlights on the design high points. The 1 in the date is boldly repunched, while the other numerals slant progressively down to the right.

Equivalent to Texas:4271.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2736.

- 2656** **A selection of octagonal half dollars including Liberty and Indian Head types. Liberty Head** ☆ 1870-G BG-922. Rarity-4 (2). MS-60, and AU-58 ☆ 1871-G BG-923. Rarity-6. MS-63. Indian Head: ☆ 1872 BG-940. Rarity-4. AU-50 ☆ 1873 BG-942. Rarity-5+. AU-58. (Total: 5 pieces)

- 2657** 1871-G Octagonal 50¢. BG-923. Rarity-6-. Liberty Head. MS-63. A pleasing example of the variety, this with strong lustre and a hint of prooflike reflectivity. Warm orange highlights on both sides.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 620.

- 2658** 1871-G Octagonal 50¢. BG-924. Rarity-3. Liberty Head. MS-63 PL. Mirror fields and frosty devices show attractive olive toning highlights. Repunched maker's mark "G" on obverse, 7 in date leans crazily to right. The first of five lovely Mint State examples of this popular variety.

Finer than Texas:4273.

- 2659** A quartette of Mint State 1871-G octagonal Liberty Head half dollars, all BG-924, a Rarity-3 issue: ☆ MS-63 PL, MS-63 (2), and MS-60. (Total: 4 pieces)

- 2660** 1871-L Octagonal 50¢. BG-927. Rarity-5+. Liberty Head. MS-62. Lustrous with some faint hairlines present. Maker's mark "L" nearly touches Liberty's neck, date oddly spaced, with 18 closer than 71.

- 2661** 1874 Octagonal 50¢. BG-930. Rarity-6. Liberty Head. MS-64. Satiny golden orange surfaces. The Blindfolded Liberty variety, so-called owing to an unusual die break that resembles a mask covering Liberty's nose and eye area. Widely spaced date with boldly repunched 7. Reverse denomination as fraction rather than HALF DOLLAR with what Breen called a "huge denominator"; the 2 in the fraction is quite large and stylish.

Finer than Texas:4279.

Important 1876 Octagonal 50¢ Discovery

New Obverse Die

Reverse of BG-932

Currently Unique?



- 2662** 1876 Octagonal 50¢. "BG-932A." Rarity-8. Liberty Head. MS-60. Rich orange highlights on lustrous surfaces that are essentially prooflike in nature. A new obverse die, differing in some ways from that of BG-932, the Baby Head variety, and first described by Harry Bass in his 1972 pedigree notes as: "Not in Lee, new obverse, reverse as 35A." An exciting opportunity for the advanced specialist.

Certain differences exist between the obverse die of BG-932 and the different obverse die seen here (coupled, as it is, with the established reverse of BG-932). For instance, the date numerals on the regular obverse of BG-932 are evenly spaced, with the dentils below impaling the 1, 8, and 7 of the date. On the obverse of the specimen offered here, the date is well away from the dentils, and the 1 and 8 are very closely placed, with a large space between the 8 and the next numeral, the 7. Another difference is found at the sixth obverse star. On the established obverse die of BG-932, that star is attached to the tip of Liberty's coronet; not so on this die. Other subtle differences are seen in the stars as well, most noticeably that certain star points are pierced by dentils on the Breen plate coin, but those same star points are between dentils on the specimen offered here.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2663** 1876/6876 Octagonal 50¢. BG-935. Rarity-5+. Indian Head. AU-55 PL. Prooflike surfaces and frosty motifs display olive toning. A pleasing specimen of this improbably dated half dollar. Bold remnants of the erroneously punched 6 can be seen behind the 1 of the date, and the 2 of the reverse fraction is repunched, as are several letters in the legends. A tiny area of deep violet toning is seen near the date.

Purchased from D.R. Pratt, August 1972.

- 2664** 1872/1 Octagonal 50¢. BG-937. Rarity-5+. Indian Head. MS-63 PL. A highly lustrous piece with deep mirror fields and frosty devices. Die State II, with reverse cud in wreath at 3:00.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2665** 1872/1 Octagonal 50¢. BG-937. Rarity-5+. Indian Head. MS-63. Warm golden toning highlights on lustrous surfaces. Moderately prooflike. Die State II, reverse cud in a slightly more advanced state than that in the previous lot.

- 2666** 1872 Octagonal 50¢. BG-939. Rarity-5+. Indian Head. MS-62 PL. Reflective fields and frosty motifs form a nice cameo contrast. Large stars and hand-engraved date variety, small L in CAL on reverse. A pretty coin overall.

From our sale of the Newport Collection, January-February 1975, Lot 774.

- 2667** 1872 Octagonal 50¢. BG-940. Rarity-4. Indian Head. MS-63. Satiny golden orange surfaces. Die break on obverse at fourth star.

Purchased from Ronald J. Gillio, 1975.

- 2668** 1874/3 Octagonal 50¢. BG-943. Rarity-5+. Indian Head. MS-63 PL. Reflective surfaces and frosty devices show olive toning highlights. Close date rests on border denticles on obverse, with denticles touching or impaling most stars. Reverse with small date and fraction of BG-842.

Finer than Lee:358; Heifetz:305.

- 2669** A half dozen Indian Head octagonal half dollars: ☆ 1874/3 BG-943. Rarity-5+. MS-63 ☆ 1874 BG-945. Rarity-5. AU-50 ☆ 1875 BG-946. Rarity-4 (2). MS-64, and MS-62 PL ☆ 1876 BG-949. Rarity-5. AU-50 ☆ 1881 BG-956. Rarity-5. MS-63 PL. (Total: 6 pieces)

- 2670** 1874/3 Octagonal 50¢. BG-943. Rarity-5+. Indian Head. MS-61. Olive and rose toning. A final example of this overdate.

Purchased from Ronald J. Gillio, 1975.

- 2671** 1875 Octagonal 50¢. BG-946. Rarity-4. Indian Head. MS-64 PL. Lovely deep orange toning on mirror fields and frosted design motifs. A near-gem specimen of the Written Date variety. Die State II, base of 8 in date open.

Finer than Texas:4295.

- 2672** 1875 Octagonal 50¢. BG-948. Rarity-6-. Indian Head. MS-64 PL. Rich orange toning. A gorgeous coin of deep cameo contrast and outstanding overall quality. Obverse with crude stars and heavy die break from rim to 1 in date, from there to the Indian's bust. Reverse with heavy cud in wreath at right, several other die breaks in evidence there.

- 2673** 1876 Octagonal 50¢. BG-953. Rarity-6. Indian Head. MS-64 PL. Attractive olive toning on cameo surfaces. Large date, three highest obverse stars touch denticles on border. A scarce variety, especially when so fine.

Finer than Texas:4301.

- 2674** 1880 Octagonal 50¢. BG-954. Rarity-4. Indian Head. MS-64 PL. A lustrous cameo specimen of near-gem quality with rich olive highlights on both sides. One of the "Written Date" varieties, with numerals hand-engraved rather than from punches. Die State I, diamond-shaped berry joins serif of R.

Finer than Texas:4302.

- 2675** 1881 Octagonal 50¢. BG-956. Rarity-5. Indian Head. MS-64 PL. Warm golden orange toning present on both sides. Die State I, leaf tip at upper right side of reverse wreath straight. Reverse crack extends from rim at 9:00 through wreath to DO, then upward to the 2 in the fraction, then back down to the AR.

Finer than Texas:4304.

From Superior's sale of the Ruby Collection, February 1975, Lot 1327.

1881 Indian Head 50¢ Rarity

- 2676** 1881 Octagonal 50¢. BG-957. Rarity-6+. Indian Head. MS-64 PL. An outstanding cameo of near-gem quality. Warm honey gold toning on frosty motifs and mirror fields. Obverse die of BG-957 paired with reverse die C of BG-958, *without CAL effaced from die*. The same die state as Texas:4305, where it was noted: "All of the recently auctioned examples of BG-957 (see Lee:369; Heifetz:317; Norweb:1107) have the word CAL mostly effaced from the die. Currently thought to be unique, as no other example has come to light in recent memory." Certainly a few other specimens of this rare die combination have surfaced since 1992, but its rarity probably still exceeds that of the normal BG-957 die combination with effaced CAL on the reverse; that more common variety is currently rated Rarity-6+.

Finer than Texas:4305.

Rare "1868" Octagonal Indian 50¢

BG-960, Low Rarity-7



- 2677** 1868 Octagonal 50¢. BG-960. Rarity-7-. Indian Head. MS-63 PL. Deep yellow gold mirrors support satiny design elements. The Written Date variety, a rare variety that is seldom offered, even less so in this state of preservation. An exceptional coin for the grade.

Equivalent to Texas:4308 (ex Lee:372).

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 618.

Important 1881 Indian Octagonal 50¢

BG-965, High Rarity-6



- 2678** 1881 Octagonal 50¢. BG-965. Rarity-6+. Indian Head. MS-63. Rich orange-gold iridescence on lustrous surfaces. Young In-

dian Head style, with arc of stars above and date high beneath bust of Indian. A rare variety that is difficult to locate in any grade.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

ROUND 50¢ — PERIOD ONE

- 2679** 1852 Round 50¢. BG-401. Rarity-4. Liberty Head. MS-63. Rich and mellow orange toning highlights. A tiny attempted puncture is noted at 12:00 on the obverse. Obverse with 13 stars around a federal-style head of Liberty. The Narrow Head variety, a popular Period One type issue that is difficult to locate in Mint State owing to the fact that its entire mintage was undoubtedly meant to serve as a circulating medium of exchange.

Finer than Texas:4314.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2680** Selection of Period One round half dollars, all Liberty Head:
☆ 1852 BG-401. Rarity-4 (4). AU-58, AU-50, and Net F-12 (2). One AU but hairlined, the other ex jewelry ☆ 1855-FD BG-405. Rarity-6-. MS-60. Variety with maker's mark "FD" on coronet ☆ 1852-DN BG-407. Rarity-5 (2). AU-58, and AU-50 ☆ 1853-DN BG-409. Rarity-4. EF-45. Shattered reverse die ☆ 1853 BG-428. Rarity-3. EF-40 ☆ 1853 BG-430. Rarity-3. AU-50 (2) ☆ 1854 BG-431. Rarity-5+. Net VG-8, but choice EF with heavy reverse scratches. The *Empty Wreath* variety. (Total: 12 pieces)

- 2681** 1853/2 Round 50¢. BG-409. Rarity-4. Liberty Head. AU-58. Warm rose and pale blue iridescence on orange-gold surfaces. maker's mark "D.N." below Liberty's bust. Die State II, reverse shattered through wreath and NIA GOLD.

Finer than Texas:4321.

From our sale of the Newport Collection, January-February 1975, Lot 777.

- 2682** 1853/2 Round 50¢. BG-409. Rarity-4. Liberty Head. AU-55 PL. Reflective fields and frosty devices display warm orange highlights. Maker's mark "D.N." below small federal-style bust. Die State I, perfect reverse die. Rare in this die state. Seldom seen in any grade and important as such.

Equivalent to Texas:4321.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2744.

Elusive 1853-GG Round 50¢



- 2683** 1853-GG Round 50¢. BG-414. Rarity-6. Liberty Head. MS-63 PL. A glittering prooflike specimen with warm orange toning on both sides. Obverse similar to the federal style gold dollars of the era save for the maker's mark "G.G." (for Gaimé, Guillemot & Co.) below the bust, reverse with CALIFORNIA GOLD arched above, date below a wreath, 1/2 DOLLAR in wreath.

Considerably finer than Texas:4325.

Purchased from Ronald J. Gillio, 1975.

Popular 1853 Round Half Dollar



2684 1853 Round 50¢. BG-417. Rarity-6. Liberty Head. MS-64. Lustrous golden surfaces show some deep orange highlights. Struck from a broken obverse die, with semicircular die crack and rim cud at 8:00; other cracks unite the stars above Liberty's head. This variety was called "Rarity-7+" in the Texas Collection, but specimens have come to light since that sale, causing the decrease in the rarity rating. Still quite scarce, particularly this finely preserved.

Much finer than Texas:4328.

2685 1853-D Round 50¢. BG-421. Rarity-5. Liberty Head. MS-64. Lustrous satiny surfaces with some rich orange toning present on both sides. Variety with a dot (or period) within the maker's mark "D" on the obverse. Die State II, from clashed dies.

Significantly finer than Texas:4331.

2686 Five Mint State round Liberty Head half dollars: ☆ 1853-D BG-421. Rarity-5 (2). MS-62, and MS-60 ☆ 1856-N BG-434. Rarity-4. MS-63 PL (3). (Total: 5 pieces)

2687 1854-D Round 50¢. BG-423. Rarity-7-. Liberty Head. AU-55. Plenty of lustre remains on olive-gold surfaces. A rare variety in all grades; indeed, seldom found finer than that offered here. No period in maker's mark "D."

Equivalent to Texas:4333 (ex Norweb, October 1987, Lot 1036).

2688 1853 Round 50¢. BG-428. Rarity-3. Liberty Head. MS-62 PL. Fully mirrored fields with frosty motifs and plenty of eye appeal. A tiny reverse planchet depression is seen in the wreath; this well-hidden mark is noted for accuracy and probably accounts for the assigned grade. A very attractive Liberty Head design type.

Finer than Texas:4336.

From our sale of the Newport Collection, January-February 1975, Lot 775.

2689 1854 Round 50¢. BG-431. Rarity-5+. Liberty Head. AU-58. Lustrous with orange and deep rose iridescence present. The famous "Empty Wreath" variety. The reverse features HALF DOL. CALIFORNIA GOLD around a well-formed wreath, the center of which is devoid of design. As Breen noted: "The 'Empty Wreath' design appears on no other die in the series." Die State I, faint hint of tiny reverse die crack.

Finer than Texas:4339.

Purchased from Ronald J. Gillio, 1975.

Gem Uncirculated 1855 Round 50¢



2690 1855 Round 50¢. BG-432. Rarity-6-. Liberty Head. MS-65. The lustrous fields of this gem California gold piece are some-

what prooflike and the design motifs are frosted. A scarce issue, one of the Large Head varieties. Lovely for the grade and type.

Finer than Texas:4340.

2691 1856-N Round 50¢. BG-434. Rarity-4. Liberty Head. MS-64. A lustrous and satiny specimen of near-gem quality with warm olive and pale orange highlights. Sharply struck and choice for the grade. Maker's mark "N" below wreath on reverse.

Significantly finer than Texas:4342.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

Important Mint State 1853

Arms of California 50¢

BG-435, High Rarity-5



2692 1853 Round 50¢. BG-435. Rarity-5+. Arms of California. MS-63 PL. A lustrous golden specimen of what is easily one of the most important coins in this offering. This variety is *much* rarer in Mint State than the rarity rating indicates. Condition Census for the variety, and highly important as such. Obverse with 13 stars around, date below a circle with seated Minerva and a bear before a mountain range within the circle. On the reverse, CALIFORNIA GOLD arcs above a circle, HALF DOLLAR curves below; an eagle stands on an olive branch at the center of the circle, clutching a shield in its right talon, and a ribbon in its beak. Nicely struck. One of the focal points of this offering.

Finer than Lee:53; Heifetz:78; Texas:4343.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

A Second Arms of California Round 50¢

BG-435, High Rarity-5



2693 1853 Round 50¢. BG-435. Rarity-5+. Liberty Head. AU-50. Attractive rose and pale violet highlights on lustrous surfaces. Another example of one of the most desirable and attractive design types in the California small denomination series.

ROUND 50¢ — PERIOD TWO

2694 A pair of round Liberty Head half dollars: ☆ 1859 BG-1001. Rarity-7-. Net VF-20; sharpness finer but once mounted, evidence of which is seen at 12:00. Scarce ☆ 1860/56-N BG-1014. Rarity-5. AU-58 for sharpness; a Gothic-style "L" has been engraved on the reverse above the date. (Total: 2 pieces)

- 2695** 1859 Round 50¢. BG-1002. Rarity-5+. Liberty Head. MS-63. Frosty orange-gold highlights on lustrous surfaces. Die State I, no cracks or die rust evident on obverse.

Finer than Texas:4346.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2749.

Elusive 1859 Round Half Dollar

BG-1003, Low Rarity-7



- 2696** 1859 Round 50¢. BG-1003. Rarity-7-. Liberty Head. MS-63. Frosty orange-gold surfaces. Twelve stars around Liberty on the obverse, date and denomination in reverse wreath. Struck from a rusted obverse die. Considered a rarity in all grades.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

Liberty Head Round 50¢ Selection

- 2697** Selection of round half dollars, all Liberty Head: ☆ 1865 BG-1005. Rarity-5+. MS-60 ☆ 1867 BG-1007. Rarity-5+. MS-63 ☆ 1868 BG-1008. Rarity-5+. Net F-12; AU but with attempted obverse puncture ☆ 1871 BG-1011. Rarity-3. MS-63 PL ☆ 1860/56-N BG-1014. Rarity-5. MS-61 PL. Tiny edge test cut. Struck from a shattered reverse die. Star below wreath over an N maker's mark ☆ 1864 BG-1016. Rarity-5. MS-60 ☆ 1869-G BG-1020. Rarity-4. MS-60 ☆ 1870-G BG-1024. Rarity-4 (2). MS-63, and Net F-15, obverse scratches ☆ 1871-G BG-1025. Rarity-6-. Net VF-30; AU but with heavy hairlines. (Total: 10 pieces)

- 2698** 1866 Round 50¢. BG-1006. Rarity-7-. Liberty Head. MS-63. Lustrous with yellow gold highlights on both sides. The popular 1/2 DOLIAR variety (not a mis-spelling, but rather the result of a weak L punch and an overlapping of the A punch in DOLLAR). Some light planchet laminations are noted on the obverse, as struck. A rare variety.

- 2699** 1867 Round 50¢. BG-1007. Rarity-5+. Liberty Head. MS-64. Lustrous olive-gold surfaces. Variety with low date on reverse, high 7 in date; the 2 in the reverse denomination is apparently punched over a 1.

Purchased from Ronald J. Gillio, 1975.

- 2700** 1868 Round 50¢. BG-1008. Rarity-5+. Liberty Head. MS-63. Lustrous with rose toning on the design high points. Obverse with 10 stars around Liberty, berry on reverse appears as a period after the date.

- 2701** 1869 Round 50¢. BG-1009. Rarity-6. Liberty Head. MS-63. Satiny olive-gold surfaces show plenty of lustre and nice overall eye appeal. A scarce variety.

Much finer than Texas:4353.

- 2702** 1870 Round 50¢. BG-1010. Rarity-4. Liberty Head. MS-63. Lustrous olive-gold with rose toning on the high points. One of the DOLIAR reverse varieties.

Equivalent to Texas:4354.

- 2703** 1871 Round 50¢. BG-1011. Rarity-3. Liberty Head. MS-64. Olive-gold with deep orange toning highlights on both sides. From the same obverse die as BG-1010.

Finer than Texas:4355.

- 2704** 1864 Round 50¢. BG-1016. Rarity-5. Liberty Head. MS-62 PL. Highly lustrous with deep orange toning highlights on mirror fields and frosty devices. Die State II, with reverse ribbons on wreath about even in size.

Finer than Texas:4355.

Rare 1866-G Round 50¢

BG-1017, Rarity-7



- 2705** 1866-G Round 50¢. BG-1017. Rarity-7. Liberty Head. MS-63 PL. Frosted design elements and mirrored fields present a pleasing cameo contrast. The tiny maker's mark "G" is low on the obverse, below the bust of Liberty, and embedded in the denticles there. A late die state; the reverse is heavily shattered, a feature that does not show on the Breen-Gillio plate coin, and probably accounts for the rarity of the die pair. Called: "Apparently unique" in the Breen-Gillio reference, further noted there that: "There is no rumor of a duplicate and no sale record. Doering could find none to illustrate for either edition." A few specimens of this rarity have appeared in the 16 years since the Breen-Gillio treatise, but it is still a very rare item. One of the finest of the variety.

This desirable rarity is one of the few BG varieties that were conspicuous in their absence in our sale of the Texas Collection.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2706** 1867-G Round 50¢. BG-1018. Rarity-6. Liberty Head. MS-64 PL. A pleasing cameo specimen with bright golden lustre on both sides. The variety with the hair bun at the back of Liberty's head separated from her head by excessive die polishing.

Finer than Texas:4361.

Rare 1869-G Round Half Dollar

BG-1021, Low Rarity-7



- 2707** 1869-G Round 50¢. BG-1021. Rarity-7-. Liberty Head. MS-62. Rich orange toning on lustrous surfaces. A rare variety with perhaps just 15 or so examples known in all grades. Obverse with three loops in Liberty's hair bun.

Purchased from Ronald J. Gillio, 1975.

- 2708** 1870-G Round 50¢. BG-1024. Rarity-4. Liberty Head. MS-64. A lustrous coin of near-gem quality, with attractive olive toning

highlights on both sides. The variety without knot, bow, or berries in the reverse wreath.

Much finer than Texas:4367.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2753.

- 2709** 1871-G Round 50¢. BG-1026. Rarity-4. Liberty Head. MS-62. Lovely lustre on brilliant golden surfaces. Stars crowd the date on the obverse.

Finer than Texas:4369.

From Pine Tree Auction Co.'s sale of the Weimer Collection, Lot 2755.

- 2710** **Eight round half dollars, a nice mix of Liberty and Indian Head varieties:** ☆ 1871-G BG-1027. Rarity-4 (2). AU-58, and EF-45 PL ☆ 1871-L BG-1030. Rarity-7-. VF-30. Rare ☆ 1870 *Goofy Head* BG-1047. Rarity-5. AU-50 ☆ 1872 BG-1048, Rarity-4 (3). MS-60 (2), and AU-55 ☆ 1875/3 BG-1058. Rarity-4. EF-40. (Total: 8 pieces)

- 2711** 1875 Round 50¢. BG-1035. Rarity-6-. Liberty Head. MS-64 PL. Intensely prooflike with strong lustre on deeply mirrored fields and frosted devices. Wedge-border style, with denticles that closely resemble the teeth of a circular saw blade; this is the only appearance of the die in the entire series. Liberty's hair is gathered at the back of her portrait in a single huge bun. A lovely specimen of a rare variety, and almost certainly among the finest known examples extant.

Finer than Lee:4377.

From Stack's sale of July 1987, Lot 981.

- 2712** 1876 Round 50¢. BG-1038. Rarity-4. Liberty Head. MS-62 PL. Pale golden orange surfaces. Obverse with date numerals progressively smaller from viewer's left to right.

Finer than Texas:4380.

Elusive 1876 Liberty Head 50¢ Variety

Obverse of BG-1040, Reverse of BG-1036

- 2713** 1876 Round 50¢. BG-1040. Rarity-6+. Liberty Head. AU-58 PL. Satiny motifs and mirror fields exhibit attractive orange-gold toning. A rare variety combining the obverse of BG-1040, one of the rare Baby Head Liberty obverses, with the reverse of BG-1036, a reverse die that is typically found coupled with an Indian Head obverse. While the actual rarity rating for this variety is uncertain, we are comfortable that our Rarity-6+ rating is fairly conservative. The anticipated bidding activity on this lot will no doubt reflect the true rarity of the variety.

Finer than Lee:416; Heifetz:359; Texas:4382.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2714** 1871 Round 50¢. BG-1045. Rarity-6-. Liberty Head. MS-63. Frosty orange-gold surfaces. Tiny maker's mark "H" attached to lower side of Liberty's truncation, reverse berries distributed "7X7."

Finer than Lee:421; Texas:4387.

- 2715** 1871-H Round 50¢. BG-1046. Rarity-7-. Liberty Head. EF-45. Still lustrous despite some obvious signs of wear. A rare variety; at the time of our sale of the Texas Collection, only two examples of the die combination were thought to exist. Obverse without serifs on date numerals, Liberty's truncation lined up between two lowest stars. Choice for the grade.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2758.

- 2716** 1872 Round 50¢. BG-1048. Rarity-4. Indian Head. MS-63 PL. Moderately prooflike golden surfaces. Large Indian Head style. Variety with 13 small stars around the Indian's portrait, large date numerals, 2 in date touching denticles.

- 2717** 1872 Round 50¢. BG-1049. Rarity-5. Indian Head. MS-64. A lustrous near-gem specimen with warm orange on both sides. Sixth obverse star boldly repunched and connected to Indian's headdress. A die crack runs from the rim, between the 1 and 8 of the date, and then to the Indian's portrait.

- 2718** 1873/2 Round 50¢. BG-1050. Rarity-6+. Indian Head. MS-64 PL. A lustrous specimen with deep golden mirrors and frosty devices forming a pleasing cameo contrast. The *Pug Nose* variety, so named owing to a prominent die crack that formed a blob of metal at the tip of the Indian's nose. Two dots in the die have been added at the 2 in the date in an effort to change the date to 1873. A popular overdate.

Equivalent to Lee:426; Jay Roc/Heifetz:363; Texas:4392.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 621.

- 2719** 1873 Round 50¢. BG-1051. Rarity-5+. Indian Head. MS-63 PL. A glittering golden orange specimen with frosty motifs set against mirror fields. Small Date, tiny period after date. Elusive so finely preserved.

Equivalent to Lee:427; Texas:4393 (ex Sieck, 1981, Lot 2333); finer than Heifetz:1364 and 1365.

- 2720** 1874/3 Round 50¢. BG-1052. Rarity-5. Indian Head. MS-64. Warm golden toning and modest cameo contrast on lustrous surfaces. A sharp example of this popular overdate. Die State I, overdate details plain. A faint obverse die break connects the third star to the Indian's chin.

Finer than Texas:4394.

- 2721** 1874 Round 50¢. BG-1053. Rarity-6+. Indian Head. MS-64 PL. A lovely prooflike Indian half dollar. Olive and pale orange highlights grace the obverse, while the reverse is a deep smoky orange-gold. Nice cameo contrast present on both sides. Large Date variety, plain 4 in date close to star.

Equivalent to Texas:4395.

From Superior's sale of the Ruby Collection, February 1975, Lot 1326.

- 2722** 1874 Round 50¢. BG-1055. Rarity-5. Indian Head. MS-62. Deep orange toning on both sides, some prooflike contrast present as well. Large Date, Crosslet 4 variety.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

- 2723** 1875 Round 50¢. BG-1056. Rarity-5+. Indian Head. MS-62. Satiny orange surfaces display subdued lustre. Hollow obverse stars at right, second headdress feather touches sixth star. Crudely finished letters in DOLLAR and many small die breaks on reverse.

Finer than Texas:4398.

Purchased from Ronald J. Gillio, 1975.

- 2724** 1875/3 Round 50¢. BG-1058. Rarity-4. Indian Head. MS-62. Lustrous olive-gold surfaces display a modicum of prooflike reflectivity. Obverse denticles touch the 1 and 5 in the date. Careful examination under low magnification reveals the remnants of a round-top 3 behind the existing 5 in the date.

From our sale of the Newport Collection, January-February 1975, Lot 783.

2725 A half dozen round Indian Head half dollars: ☆ 1875/3 BG-1058. MS-60 (2) ☆ 1875/6 BG-1059. AU-58 ☆ 1880/70 BG-1067. Rarity-4 (2). MS-63, and MS-62 ☆ 1881 BG-1070. Rarity-6. EF-45. (Total: 6 pieces)

2726 1876 Round 50¢. BG-1065. Rarity-5+. Indian Head. MS-63 PL. Rich yellow-gold with lively olive highlights on both sides; a lovely cameo contrast is presented as well. An altogether pleasing example of the moderately scarce Small Date variety.

Finer than Texas:4407.

2727 1880/70 Round 50¢. BG-1067. Rarity-4. Indian Head. MS-64 PL. A lustrous prooflike coin of near-gem quality. Deep mirrors and frosted motifs create a lovely cameo effect. Die State I, corner of underlying 7 plain at upper right of second 8 in date.

Much finer than Texas:4409.

2728 1881 Round 50¢. BG-1069. Rarity-5+. Indian Head. MS-63 PL. Heavy cameo contrast and strong lustre are but two of the pleasing attributes of this piece. Die State I, heavy spur down from fourth obverse star. Date spaced as 18 81. A lovely coin for the assigned grade.

OCTAGONAL \$1 — PERIOD ONE

“Humbert” Reverse 1853 Octagonal \$1

BG-501, High Rarity 5



2729 1853 Octagonal \$1. BG-501. Rarity-5+. Liberty Head. AU-58. Rich orange-gold toning on both sides. The popular variety with a reverse eagle that reflects the style found on the Augustus Humbert \$50 “slugs” produced by the United States Assay Office of Gold.

Purchased from Isadore Herman, November 1973.

Eight California Small Denomination Dollars

Includes a Humbert Reverse and Two Round Indians

2730 Eight \$1 pieces, all octagonal Liberty Head types unless noted, including a “Humbert” eagle reverse: ☆ 1853 BG-501. Rarity-5+. Net F-12; EF or finer but reverse once mounted. A collectible example of the famous eagle reverse ☆ 1855-FD BG-511. Rarity-5+. Net VG-8; EF or so but once mounted ☆ 1853-DERI BG-518. Rarity-6-. Net F-12; obverse heavily polished, ex jewelry ☆ 1853-DERI BG-523. Rarity-4. F-12 ☆ 1854 BG-532. Rarity-4. Net F-12; EF but once mounted ☆ 1858-K BG-1306. Rarity-2. EF-40. One of the back-dated Period Three pieces of Herman Kroll ☆ 1872 Round \$1. Indian Head. BG-1207. Rarity-5. Net F-12; EF or so but with obverse scratches ☆ 1872 Round \$1. Indian Head. BG-1208. Rarity-6. Net G-4; EF but holed and plugged at the top. Still a decent coin overall. (Total: 8 pieces)

Desirable Eagle Reverse 1854 Octagonal \$1

BG-504, Low Rarity-6



2731 1854 Octagonal \$1. BG-504. Rarity-6-. Liberty Head. MS-63. Highly lustrous deep golden orange surfaces. Die State II, reverse die crack through star at 8:00. An outstanding coin, an important opportunity.

Finer than Texas:4422.

Purchased from Isadore Herman, November 1973.

2732 1853-FD Octagonal \$1. BG-505. Rarity-4. Liberty Head. MS-62. Lustrous with modest prooflike contrast on both sides. Variety with 10 obverse stars around a small head of Liberty, and with denomination and date within a beaded circle on the reverse. A very pleasing coin for the assigned grade.

Finer than Texas:4423.

From our sale of the Newport Collection, January-February 1975, Lot 784.

2733 1853-FD Octagonal \$1. BG-505. Rarity-4. Liberty Head. AU-55. A second example of this popular octagonal dollar issue, richly toned in deep gold, iridescent violet, and orange. Lovely.

Equivalent to Texas:4423.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2763.

2734 1853-FD Octagonal \$1. BG-505. Rarity-4. Liberty Head. AU-55. Highly lustrous olive-gold with a touch of rose on the high points. A third and final specimen.

Finer than Texas:4423.

Purchased from Isadore Herman, November 1973.

Popular 1854 Octagonal Dollar issue



2735 1854 Octagonal \$1. BG-508. Rarity-5. Liberty Head. MS-62 PL. Lustrous with prooflike contrast and olive toning highlights. Variety with two large stars and the maker's mark, “FD,” on the reverse.

Finer than Texas:4425.

2736 1854 Octagonal \$1. BG-508. Rarity-5. Liberty Head. AU-55. Lustrous with attractive golden highlights. A second example of this popular octagonal dollar issue.

Finer than Texas:4425.

Purchased from Isadore Herman, November 1973.

2737 1854 Octagonal \$1. BG-508. Rarity-5. Liberty Head. EF-40. Deep golden toning on both sides. A third and final specimen.

Purchased from Isadore Herman, November 1973.

Choice Mint State 1854-FD Octagonal \$1



used in CALIFORNIA and GOLD appears to be an I punch with a dot added to the lower right foot of the letter to create an L. An interesting variety, and a pleasing coin overall.

Purchased from Isadore Herman, November 1973.

- 2743** 1853 Octagonal \$1. BG-519. Rarity-4. Liberty Head. AU-55. A lustrous and wholly satisfying example with rich orange highlights on both sides.

Purchased from Isadore Herman, November 1973.

Choice Mint State 1853-DERI \$1

A Rarity-6 Issue



- 2744** 1853-DERI Octagonal \$1. BG-523. Rarity-6. Liberty Head. MS-63 PL. A blazing prooflike specimen with frosty devices and mirror fields deeply toned in orange. Variety with reverse star after maker's mark "DERI" oddly formed to avoid the beaded circle design. An imposing specimen.

Finer than Texas:4435.

Purchased from Ronald J. Gillio, 1975.

Rare 1854-FD Octagonal \$1 Variety

BG-513, Rarity-8

The DOLLARD Variety



- 2740** 1854-FD Octagonal \$1. BG-513. Rarity-8. Liberty Head. EF-40. Deeply toned in violet and orange with lustrous golden high points. At the time of the release of the Breen-Gillio reference, the Bass specimen of this variety was one of *just two specimens known* to the collecting community; the Rarity-8 rating is still intact today. A desirable issue that is missing from most prominent and advanced cabinets; the Texas Collection, for instance. A very important opportunity.

Purchased from Ronald J. Gillio, 1975.

Lovely 1853-DERI Octagonal \$1



- 2741** 1853-DERI Octagonal \$1. BG-518. Rarity-6-. Liberty Head. MS-60. Rich orange and pale violet toning on both sides. Die State II, obverse lightly cracked from point of bust to rim at 7:00. A lovely coin for the grade.

Finer than Texas:4432.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 622.

- 2742** 1853-DERI Octagonal \$1. BG-519. Rarity-4. Liberty Head. AU-58. Satiny lustrous surfaces display attractive orange toning. Die State I, no reverse die cracks. On the reverse, the L punch

Uncirculated 1853-DERI Octagonal \$1



- 2745** 1853-DERI Octagonal \$1. BG-523. Rarity-6. Liberty Head. MS-62. A lovely coin with rose and orange toning on lustrous surfaces. Second obverse star well away from border. Struck from a heavily shattered obverse die.

Finer than Texas: 4435.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2762.

Mint State 1854-DERI Octagonal \$1



- 2746** 1854-DERI Octagonal \$1. BG-528. Rarity-6+. Liberty Head. MS-60. Lustrous with attractive gold and orange highlights. Essentially prooflike with decent cameo contrast on both sides. Low 4 in date. A nice coin overall.

Finer than Texas: 4440 (ex Norweb, October 1987, Lot 1049).

From Stack's sale of July 1987, Lot 984.

- 2747** 1853-N Octagonal \$1. BG-530. Rarity-3. Liberty Head. AU-50. An attractively toned example with warm orange-gold highlights on both sides. Most of the surviving specimens of this Antoine Louis Nouizillet & Co. issue are well-worn, suggesting heavy use in circulation.

Equivalent to Texas:4441.

Purchased from Isadore Herman, November 1973.

- 2748** 1853-N Octagonal \$1. BG-530. Rarity-3. Liberty Head. VF-35. Attractive lemon yellow surfaces show much lustre. Thirteen obverse stars, six left and seven right.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.



- 2749** 1853-N Octagonal \$1. BG-531. Rarity-4. Liberty Head. MS-62. Lustrous with pale violet and rose iridescence on both sides. Variety with 13 obverse stars divided six to left, six to right, and one above Liberty's portrait.

Purchased from Isadore Herman, November 1973.

- 2750** 1853 Octagonal \$1. BG-531. Rarity-4. Liberty Head. AU-50. A second lustrous specimen of the variety, with rich golden orange toning highlights.

Purchased from Sotheby's September 1972.

- 2751** 1854 Octagonal \$1. BG-532. Rarity-4. Liberty Head. AU-55. Deep orange toning at the rims. Date and denomination within wreath on reverse. Few finer pieces exist.

Equivalent to Lee:108; Heifetz:106.

Purchased from Ronald J. Gillio, 1975.

- 2752** 1855-NR Octagonal \$1. BG-533. Rarity-4. Liberty Head. AU-50. Deeply toned in orange-gold with violet on the high points. Seldom seen finer.

Essentially the same quality as Lee:109; Heifetz:108.

Purchased from Ronald J. Gillio, 1975.

- 2753** 1855-NR Octagonal \$1. BG-533. Rarity-4. Liberty Head. AU-50. Lustrous. Vividly toned in iridescent rose, violet, red, and sky blue.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2767.

1854 Octagonal \$1 BG-534 Rarity

Eagle Without Scroll



- 2754** 1854 Octagonal \$1. BG-534. Rarity-7. Liberty Head. F-15. Highly lustrous, a result of a cleaning long ago. Once mounted, evidence of which is seen at the top of the obverse. Breen's *Roman Nose* obverse variety. Thirteen stars around Liberty's portrait. The reverse eagle is sans scroll (the ribbon that is usually seen in the eagle's beak, as on BG-501 to 504 for

instance, all eagle reverse dollars). A prized rarity in all grades. *From RARCOA's Auction '80 Sale, August 1980, Lot 1891.*

OCTAGONAL \$1 — PERIOD TWO

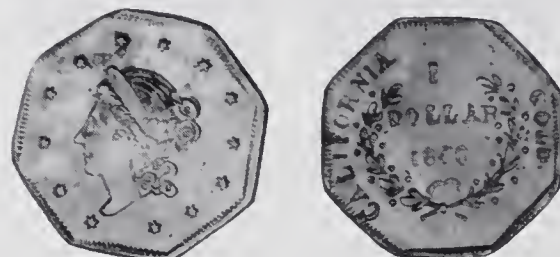
Very Rare 1859-FD Octagonal \$1

BG-1101, Rarity-8



- 2755** 1859-FD Octagonal \$1. BG-1101. Rarity-8. Liberty Head. EF-40. Satiny orange-gold surfaces with rose on the high points. A great rarity, one of perhaps just two or three specimens known, and one of the varieties that was not represented in the Texas Collection. *Broad Head* obverse, 10 stars around Liberty. Maker's mark "FD" below reverse wreath. Interesting in that the L punch in the reverse peripheral legend is missing a foot, giving the appearance of CALIFORNIA GOID. Additionally, the I punch in the legend appears to be an inverted J! An important coin that will certainly see strong bidding competition.

Purchased from Isadore Herman, November 1973.



- 2756** 1860 Octagonal \$1. BG-1102. Rarity-5. Liberty Head. MS-62. Lustrous with rose and sky blue iridescence on both sides. Obverse with 13 tiny stars around Liberty, normal L punch used on reverse. A nice representative of the grade and type.

Purchased from Isadore Herman, November 1973.

- 2757** 1860 Octagonal \$1. BG-1102. Rarity-5. Liberty Head. AU-58. A second example of the variety, this deeply toned in pale violet and reddish gold.

Purchased from Isadore Herman, November 1973.

Choice Mint State 1871 Octagonal \$1



- 2758** 1871 Octagonal \$1. BG-1104. Rarity-5. Liberty Head. MS-63. Highly lustrous with warm olive toning on both sides. Obverse with 11 five-pointed stars around Liberty, reverse with CAL above, GOLD below, denomination and date within a wreath. A moderately rare variety in this outstanding grade.

Equivalent to Lee:454; Heifetz:389; Texas:4447.

Purchased from Isadore Herman, November 1973.

Near-Gem 1868-G Gold Dollar

BG-1105, High Rarity-5



- 2759 1868-G Octagonal \$1. BG-1105. Rarity-5+. Liberty Head. MS-64 PL.** A highly lustrous coin with a wealth of rich orange toning on both sides. The mirror fields and frosted design elements contrast nicely. Obverse design with necklace at Liberty's throat and maker's mark "G" below her bust, reverse with a network of faint die cracks. A lovely coin that will take a place of honor in its new owner's cabinet.

Finer than Lee:455; Heifetz:390; Texas:4448.

Purchased from Ronald J. Gillio, 1975.

- 2760 1868-G Octagonal \$1. BG-1105. Rarity-5+. Liberty Head. MS-63.** A whisper of flashy orange toning graces the reflective fields and frosty motifs of this choice coin. A second lovely Mint State example of the variety.

Finer than Lee:455; Heifetz:390; equivalent to Texas:4448.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2769.

- 2761 1868-G Octagonal \$1. BG-1105. Rarity-5+. Liberty Head. VF-20.** Deeply toned in navy blue on both sides, with only the bust of Liberty showing through as though a golden cameo. The popular *Necklace Bust* variety with maker's mark, G, on obverse.

- 2762 1869-G Octagonal \$1. BG-1106. Rarity-7. Liberty Head. MS-60 PL.** Flashy orange brilliance on both sides. A very rare variety that is frequently seen in a lower grade than that offered here. Die State I, die cracks present on reverse. A pretty coin.

Finer than Texas:4449.

Purchased from Ronald J. Gillio, 1975.

Popular 1870-G Octagonal Dollar



- 2763 1870-G Octagonal \$1. BG-1107. Rarity-5+. Liberty Head. MS-63 PL.** Muted golden surfaces show reflectivity in the fields and satiny devices. From an elaborately modified obverse design that features a distinctive new profile to Liberty, and with large intricate hair details that impart a Medusa-like appearance to Liberty's bust. The O in DOLLAR is boldly repunched on the reverse.

Equivalent to Texas:4450 (ex Garrett IV, March 1981, Lot 2213).

Purchased from Ronald J. Gillio, 1975.

Gorgeous 1871-G Octagonal Dollar

BG-1109, Rarity-4



- 2764 1871-G Octagonal \$1. BG-1109. Rarity-4. Liberty Head. MS-64 PL.** A lustrous coin with excellent overall appeal. The reflective fields and satiny design motifs exhibit warm olive toning. A fairly scarce variety at this grade. A pleasure to behold.

Significantly finer than Texas:4452.

From Pine Tree Auction Co.'s sale of the Weimer Collection, March 1976, Lot 2771.

- 2765 1871-G Octagonal \$1. BG-1109. Rarity-4. Liberty Head. MS-63 PL.** Attractive olive highlights present on both sides. A second pleasing Mint State specimen of this popular variety.

Significantly finer than Texas:4452.

Purchased from Ronald J. Gillio, 1975.

- 2766 1871-G Octagonal \$1. BG-1109. Rarity-4. Liberty Head. MS-62 PL.** A third lustrous Mint State example of the variety, a third opportunity.

Significantly finer than Texas:4452.

Purchased from Isadore Herman, November 1973.

- 2767 1875 Octagonal \$1. BG-1112. Rarity-6. Indian Head. Net VF-20;** sharpness of EF-40 or finer, but with a planchet cutter mark in the obverse stars to the viewer's left. Some lustre remains. Still attractive despite the aforementioned mark. One of the *Small Indian Head* octagonal dollar varieties, obverse with 13 stars around and the date below the portrait. Reverse with denomination and star in wreath, CALIFORNIA GOLD around.

At first glance, the planchet cutter mark on the obverse of this specimen appears to be a random scratch, but careful examination under low magnification reveals otherwise. The mark is symmetrical with angles that match the angles of the planchet; a scratch would be irregular and lacking the symmetry shown here.

Purchased from Ronald J. Gillio, 1975.

Rare 1876 Indian Head Dollar

BG-1115, Low Rarity-7



- 2768 1876 Octagonal \$1. BG-1115. Rarity-7-. Indian Head. MS-60 PL.** Pale olive toning and modest cameo contrast are exhibited on lustrous surfaces. While several examples of this rare variety have evidently surfaced since our sale of the Texas Collection (January 1992, where BG-1115 was called Rarity-8), its rarity is still substantial enough that we anticipate serious bidding activity when this lot crosses the auction block.

Purchased from Ronald J. Gillio, 1975.

Octagonal Indian Head 1876 Dollar Rarity



- 2769 1876 Octagonal \$1. BG-1116. Rarity-7. Indian Head. MS-62 PL. Iridescent olive and rose highlights on lustrous surfaces. Moderately prooflike. Reverse variety with scroll below DOLLAR rather than a star. A rarity in all grades, this variety is a special prize in Mint State.

Finer than Lee:465; Jay Roe/Heifetz:398; Texas:4457.
Purchased from Ronald J. Gillio, 1975.

Mint State 1870 Octagonal Liberty \$1

The Goofy Head Variety



- 2770 1870 Octagonal \$1. BG-1118. Rarity-6-. Liberty Head. MS-62 PL. Highly reflective fields and frosted motifs form an outstanding cameo effect. A warm orange-gold glow completes the picture. Choice for the grade, and a scarce issue as well.

Much finer than Texas:4459.

From Superior's sale of the Ruby Collection, February 1975, Lot 1328.

- 2771 1870 Octagonal \$1. BG-1118. Rarity-6-. Liberty Head. AU-58. A lustrous warm golden orange example of the scarce and popular *Goofy Head* style. The four obverse stars immediately above Liberty's head are repunched, as is the O in DOLLAR on the reverse. Rare so fine, seldom seen in Mint State.

Finer than Texas:4459.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.



- 2772 1872 Octagonal \$1. BG-1119. Rarity-6+. Indian Head. MS-60 PL. Warm golden toning on frosted motifs and reflective fields. *Large Indian Head*. The elusive variety with period after date and small star on reverse. Usual reverse state with cud at LD of GOLD. A nice coin for the assigned grade.

Equivalent to Texas:4460.

Near-Gem 1872 Indian Head \$1



- 2773 1872 Octagonal \$1. BG-1120. Rarity-5+. Indian Head. MS-64 PL. A lovely near-gem specimen with rich orange iridescence on the cameo surfaces. Period after date, large star on reverse. Rare so fine; an opportunity not to be missed.

Much finer than Texas:4461.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 624.

- 2774 1872 Octagonal \$1. BG-1120. Rarity-5+. Indian Head. EF-40. A second example of this elusive variety. Rose toning highlights on the design high points.

Purchased from Isadore Herman, November 1973.

Important Mint State 1873/2 Overdate \$1

BG-1121, Rarity-7



- 2775 1873/2 Octagonal \$1. BG-1121. Rarity-7. Indian Head. MS-64 PL. A stunning octagonal dollar of near-gem quality, with reflective fields and frosted motifs richly bathed in deep orange-gold. Sharply struck and exquisitely preserved, with all the eye appeal you might expect from a near-gem coin. A rare overdate that should see spirited bidding activity.

Finer than Texas:4462 (ex Lee, September 1988, Lot 470).

From Superior's sale of the Ruby Collection, February 1975, Lot 1329.

- 2776 1873 Octagonal \$1. BG-1123. Rarity-5. Indian Head. AU-50. Deep golden toning on reflective surfaces. Die State II, reverse crack from rim at 9:00 to wreath, a second faint crack descends from the right spearpoint through second L of DOLLAR to wreath below O in that word.

Purchased from Isadore Herman, November 1973.

Choice Mint State 1874 Octagonal \$1



- 2777 1874 Octagonal \$1. BG-1124. Rarity-5. Indian Head. MS-63 PL. An attractive Mint State specimen. Rich orange highlights adorn reflective surfaces and satiny motifs. Early obverse die

state, crack from rim touches 1 in date but does not yet extend to the Indian's bust.

Finer than Texas:4465.

Purchased from Ronald J. Gillio, 1975.

- 2778 1874 Octagonal \$1. BG-1124. Rarity-5. Indian Head. MS-60 PL.** A second prooflike Mint State example of the variety. Lovely orange toning highlights. Early obverse die state, crack from rim ends at 1 of date.

Equivalent to Texas:4465.

Purchased from Ronald J. Gillio, 1975.

- 2779 1874 Octagonal \$1. BG-1124. Rarity-5. Indian Head. AU-50.** A final example of the variety, lightly circulated but still quite attractive. Warm orange on both sides.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

Choice Uncirculated 1875 Indian Head \$1



- 2780 1875 Octagonal \$1. BG-1125. Rarity-5+. Indian Head. MS-63 PL.** Deep golden orange and olive highlights on both sides. Variety with date numerals slanting progressively downward to right. Struck from heavily clashed dies. Reverse rim cud at 12:00.

Purchased from Isadore Herman, November 1973.

- 2781 1875 Octagonal \$1. BG-1127. Rarity-5. Indian Head. AU-50.** Satiny yellow gold surfaces. Left tip of reverse wreath nearly touches the 1 in the denomination.

Purchased from Ronald J. Gillio, 1975.

- 2782 1875 Octagonal \$1. BG-1127. Rarity-5. Indian Head. VF-35.** Rose highlights on the design high points. An affordable octagonal Indian Head dollar.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.



- 2783 1876/5 Octagonal \$1. BG-1128. Rarity-6-. Indian Head. MS-60.** An attractive coin with the overall appeal of a finer grade. Olive toning graces the lustrous surfaces. Variety with the 5 in the date crudely altered by the maker. A popular rarity.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 625.

Lovely Prooflike 1876/5 Octagonal \$1



- 2784 1876/5 Octagonal \$1. BG-1129. Rarity-4. Indian Head. MS-62 PL.** A lustrous and reflective coin with pleasing olive toning on both sides. Plenty of quality and eye appeal present for the assigned grade. Breen noted that this variety is: "Always weakly struck," but this specimen is a welcome exception to that statement.

Finer than Lee:478; Heifetz:411; Texas:4470.

- 2785 1876/5 Octagonal \$1. BG-1129. Rarity-4. Indian Head. AU-50.** Frosty olive-gold surfaces. A popular overdate variety in a pleasing state of preservation.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

ROUND \$1 — PERIOD ONE

1854-FD Round Dollar Rarity

BG-602, Low Rarity-7



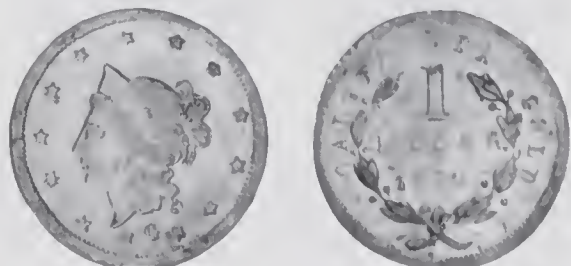
- 2786 1854-FD Round \$1. BG-602. Rarity-7-. Liberty Head. AU-50.** Lustrous deep orange-gold surfaces. An attractive type with a head of Liberty that somewhat resembles the head of Liberty on the large cents of 1837-39; this head makes its only appearances on this variety and BG-603, another Rarity-7 variety. One of the few varieties not found in our sale of the Texas Collection, and highly desirable as such. As a class, round gold dollars of Period One are *very rare*.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 626.

ROUND \$1 — PERIOD TWO

Prooflike 1870-G Round Dollar

BG-1202, Rarity-6



- 2787 1870-G Round \$1. BG-1202. Rarity-6. Liberty Head. MS-60 PL.** Strong lustre and rich orange-gold toning on reflective surfaces. Struck from clashed dies. Head of Liberty low in ob-

verse field, date low and to left below DOLLAR on reverse. Faint reverse die cracks, typical for the variety.

Finer than Texas:4472.

Purchased from Ronald J. Gillio, 1975.

- 2788 1870-G Round \$1. BG-1202. Rarity-6. Liberty Head. EF-40.** A second example of a popular rarity, this with rose highlights in the protected areas.

Purchased from Isadore Herman, November 1973.

- 2789 1870-G Round \$1. BG-1203. Rarity-5+. Liberty Head. AU-50.** A hint of olive on fairly lustrous surfaces. Die State II, faint reverse crack from base of 1 in denomination to L below, and then to wreath below that letter.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 627.

Attractive 1871-G Round Liberty \$1



- 2790 1871-G Round \$1. BG-1204. Rarity-6. Liberty Head. MS-62 PL.** Intense lustre fairly leaps from the reflective yellow gold surfaces. Date on obverse placed low and following the curve of the edge, Liberty's hair in a single bun. A variety that is most often encountered in circulated grades.

Finer than Lee:482; Texas:4474.



- 2791 1871-G Round \$1. BG-1204. Rarity-6. Liberty Head. MS-60 PL.** Warm orange-gold highlights in the protected areas. A second attractive specimen of this scarce variety.

Finer than Lee:482; Texas:4474.

Purchased from Ronald J. Gillio, 1975.

- 2792 1871-G Round \$1. BG-1204. Rarity-6. Liberty Head. EF-40.** A final example of the variety, one with much lustre still present in the protected areas.

Purchased from Isadore Herman, November 1973.



- 2793 1870 Round \$1. BG-1205. Rarity-5+. Liberty Head. EF-45.** Light orange toning on lustrous surfaces. The popular *Goofy Head* variety, with 13 tiny stars around Liberty's bust.

Somewhat finer than Texas:4475.

According to Jay Roe, all *Goofy Head* dollars are on plated silver planchets.

Purchased from Ronald J. Gillio, 1975.

Elusive 1872 Round Indian Head \$1

"King of the Indian Heads"



- 2794 1872 Round \$1. BG-1206. Rarity-7-. Indian Head. EF-40.** Lustrous despite some wear on the design high points. An important issue, one that California small denomination gold specialist Jay Roe calls the "King of the Indian Heads." On this elusive variety, the 2 in the date was first punched low into the die, then corrected in a higher position. BG-1206 is missing from most major cabinets of the series, and we expect intense bidding activity when this specimen crosses the auction block.

Purchased from the Goliad Corporation (Mike Brownlee), August 8, 1972.

Impressive 1872 Indian Round Dollar

BG-1207, Rarity-5



- 2795 1872 Round \$1. BG-1207. Rarity-5. Indian Head. MS-63 PL.** Lustrous with warm golden highlights on both sides. An impressive example of a variety that is only occasionally offered in any Mint State grade; perhaps this choice MS-63 specimen is one of the finest known. *Close Date* variety.

Finer than Lee:485; Heifetz:419; Texas:4477.

From "Quality" Sales Corp.'s sale of the Beck Collection, January 1975, Lot 628.

Second BG-1207 Indian Head \$1

- 2796 1872 Round \$1. BG-1207. Rarity-5. Indian Head. MS-63 PL.** A lustrous choice Mint State specimen of an elusive and desirable design type. Modest cameo contrast adds to the overall appeal of the piece. The *Close Date* variety. A splendid opportunity for the collector in need of a round Indian dollar for a type set. The overall quality of this specimen speaks for itself.

Finer than Lee:485; Heifetz:419; Texas:4477.

CHARMS AND TOKENS

2797 Selection of California gold jeweler's charms and other assorted tokens. The lot includes Indian Head, Liberty Head, Washington Head, Arms of California, and sundry other types. Various dates ranging from 1849 into the 20th century, both octagonal and round, and in various "denominations," quarter dollar to dollar-sized. The grades range from EF-40 or so to Mint State, the preponderance being choice to gem Uncirculated. One of the dollar-sized pieces is in a bezel. A splendid opportunity for any collector with an interest in the series. We practically guarantee hours of enjoyment for the successful bidder. (Total: 80 pieces)

2798 A 10-piece lot of Alaska-related tokens, chiefly with some small gold content. These were sold by Hart. Grades range from lightly circulated to gem Uncirculated. Various types are represented, including: ☆ "1862" Two Too Wha (3). Actually from 1910, as reported by dates on the reverse. Pinches: ☆ 1/4 pinch. 1902 octagonal Indian Head ☆ 1/2 pinch. 1899 round Indian Head ☆ 1/2 pinch. 1900 octagonal Indian Head. ☆ One pinch. 1897 round Indian Head (2) ☆ 1898 octagonal Indian Head ☆ 1911 dollar-sized. Eskimo obverse, ALASKA GOLD ONE reverse. A fine group for the enthusiast. (Total: 10 pieces)

2799 A group of popular 1909 Alaska Yukon Pacific Exposition gold DWT (pennyweight) tokens. The familiar miner with pickaxe obverse, shield with DWT reverse. Grades from AU or so to gem prooflike Uncirculated, mostly in Mint State. The pieces include: ☆ 1/4 dwt (3) ☆ 1/2 dwt (6) ☆ 1 dwt (5). An outstanding selection of quality tokens. (Total: 14 pieces)

2800 A selection of gold charms from states in the Pacific Northwest, all of 20th-century origin. A few are lightly circulated, but nearly all are Mint State, some fully gem and prooflike: ☆ Montana. 1914 Indian Head. Round. Quarter dollar-sized (2). ORO Y PLATA and mountains reverse ☆ Oregon. 1905 Lewis & Clark Exposition. Mount Hood obverse style. 1/4 OREGON GOLD and ornate wreath reverse (2). ☆ 1905 Lewis & Clark Exposition. Mount Hood style. 1/2 OREGON GOLD wreath reverse (2) ☆ 1914 Indian Head. Round. Half dollar-sized. State Arms and circle of stars reverse ☆ 1914 Indian Head. Round. Dollar-sized. Same reverse ☆ Washington. 1914 Indian Head. Round. Three-piece set including quarter, half, and dollar-sized pieces. Shield and wreath reverse on each. An interesting group of attractive tokens. (Total: 11 pieces)

The 1914-dated tokens were made by M.E. Hart for sale at fairs and exhibitions in the early part of the century. These appeared as sets in frames similar to, and made by Shreve & Co., the same firm that made the copper frames for the Panama-Pacific Exposition coin sets.

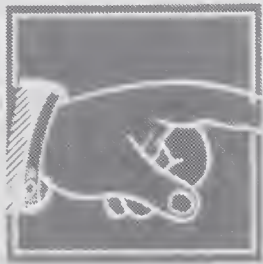
2801 A group of 1904-dated Louisiana Purchase Exposition gold tokens, each with fleur-de-lis obverse and LOUISIANA GOLD around a fraction reverse style. Grades are Mint State to gem Mint State, with several prooflike gems included: ☆ 1/4 "denomination" (4) ☆ 1/2 "denomination" (6). A lovely group overall. (Total: 10 pieces)

These were issued by numismatic showman Farran Zerbe, who was viewed as a charlatan and fraud by Thomas L. Elder. The two clashed with each other for a decade.

2802 A quartette of gold tokens from Canada, all choice AU or finer, including: ☆ British Columbia. 1879 dollar-sized. Mining scene at center of obverse, BRITISH COLUMBIA and date around, reverse with ONE between beaver and shield in wreath ☆ 1849 dollar-sized (actually slightly larger). Head of Liberty to viewer's left, CANADA on coronet, 10 stars around, date below, reverse with BRITISH COLUMBIA GOLD around an eagle with shield on breast. An interesting pair ☆ Manitoba. 1922 dollar-sized. Indian Head to viewer's left, 10 stars around, date below. An "Aladdin's Lamp" maker's mark and 9K is seen at the truncation of Indian's neck. Reverse with MANITOBA above, GOLD below Arms of the province ☆ 1932 dollar-sized. Same as previous save for date. A fascinating group. (Total: 4 pieces)

END OF SALE

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